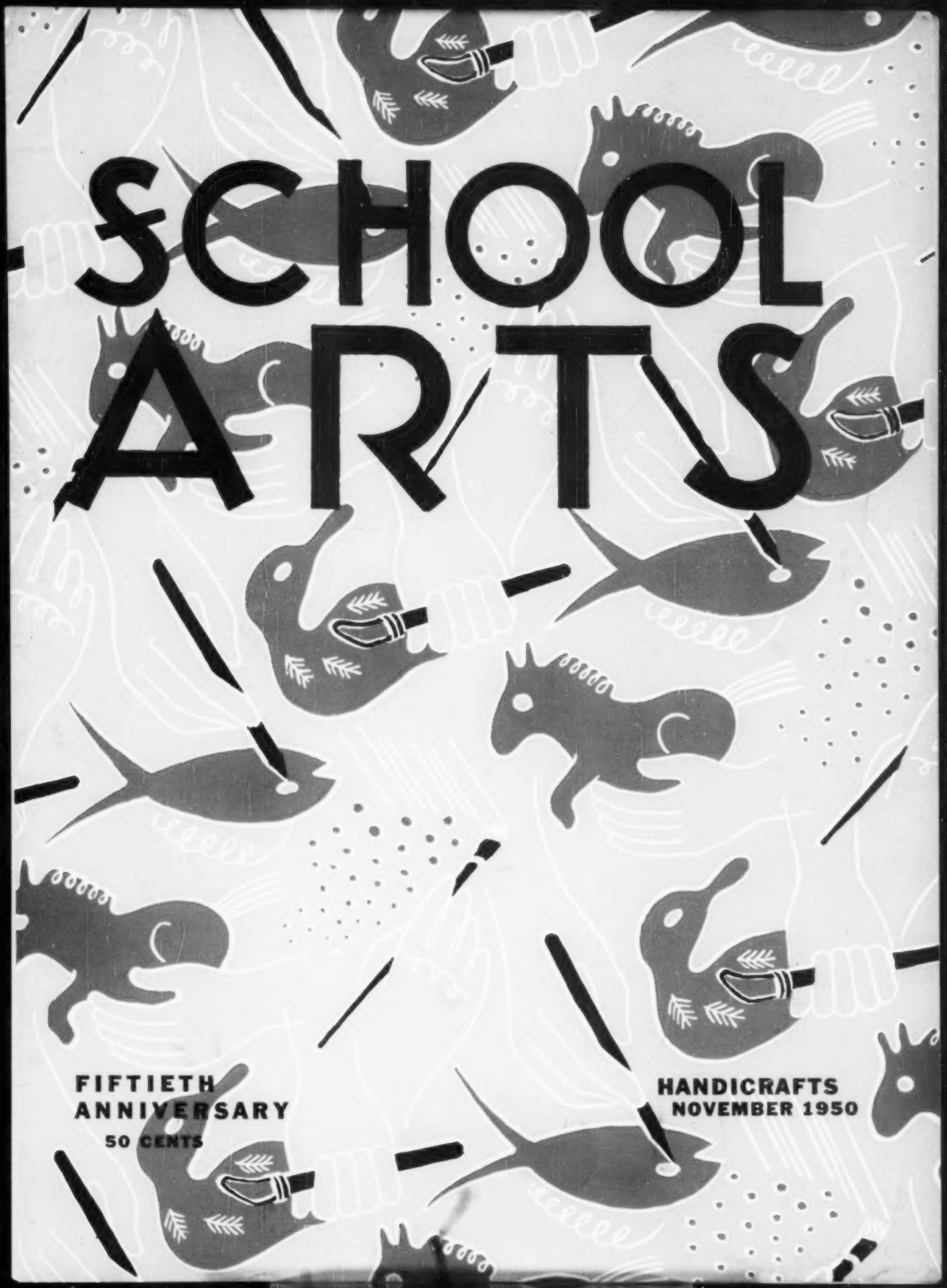
# SCHOOL ARTS



FIFTIETH ANNIVERSARY

50 CENTS

HANDICRAFTS

NOVEMBER 1950

The following item is in a somewhat different vein than the material usually offered in this column. But it seems timely and interesting, so we are passing it on to you.

**Mr. F. G. Gurley, President** of the Santa Fe Railroad was one of the commencement speakers at the exercises of the University of Southern California in June of this year. He gave a little talk called "Nothing Just Happens." It's a short story—a success story—of the development and progress of America, from a humble pioneer beginning to its present position of dominance in world affairs. But running through it all is the thought that, all the progress—all the new mechanical developments—all the discoveries would not have been possible without individual freedom and initiative as the basis for them. It's interesting and refreshing. If you would like a copy, it's yours by just writing to Mr. Lee Lyles, Santa Fe Railroad, 80 East Jackson Blvd., Chicago 4, Ill., and ask for a copy of "Nothing Just Happens."

* * *

**The Metropolitan Museum of Art** has recently sent us a booklet and letter explaining in detail "Guided Visits Through All the History of Art." Their purpose is to make available to all of us interested in the history and appreciation of art, the paintings of many of the great masters. Briefly their plan is as follows: They offer you a visual course in appreciation and history of art through miniature reproductions in full color of the outstanding masterpieces of the great painters of history. Your subscription to their "Guided Visits" brings you 24 miniatures, size 2 by 2½ inches of outstanding work of the subject chosen for the particular period. The samples they sent us with the mailing are by Van Gogh and are strikingly realistic. There is a perforation dividing the miniatures and they are gummed on the back. You will immediately recognize the advantages of these features in your art appreciation study. You can start or end your subscription at any time—sort of a Book of the Month Club idea. But if you buy six of the sets, you will receive a portfolio. The Van Gogh miniatures introduce this series to be followed by other fascinating subjects such as: 20th Century American Painters, Chinese Art, French Art of the 19th Century, Early Italian Renaissance Painting, Late Italian Renaissance Painting, Art in the Middle Ages.

There will be others, of course, in the series, but the above list gives you an idea of the material that will be offered. This inexpensive method of bringing the art treasurers of the Metropolitan to you and your students for enjoyment and study, represents a lot of thought and study on the part of the museum staff and shows their keen desire to make the art treasurers of the museum available to all of us. A complete description of the plan and how it works is available to you in booklet and letter form by writing to the Metropolitan Museum of Art, 5th Ave. at 82nd St., New York 28, N. Y. Just ask for complete information on "Guided Visits Through All the History of Art."

* * *

**The Child Discovers Art** is the subject of the listing of books, paintings and magazines published by the Newark Public Library, Library of Art and Music. The list was compiled by William J. Dane of the Art and Music Library. The list of titles gives the name of the book and the author and a sentence or two analyzing the main theme of the book. For example, the title CREATIVE EXPRESSION by Gertrude Hartman and Ann Shumaker tells us that the main theme of the book is "Emphasis on the child's own modes of self-expression." On another sheet is listed "Paintings that children enjoy." The list contains traditional paintings as well as modern ones and they may be borrowed from the Art Library of the Newark Public Library. The library would be glad to send you a copy of this list upon receipt of 5 cents. Address your request to Newark Public Library, Art and Music Library, 5 Washington St., Newark 1, N. J.

* * *

**This column brings to you a cross section of current publications of interest to art and craft teachers.**

**Leather Tooling and Carving** by Chris H. Groneman. International Textbook, Scranton, Pennsylvania. 112 pages. Size, 8 by 10½ inches. Price, $2.75.

Here is a how-to-do-it book giving complete directions on leather tooling and carving. Part I gives you an introduction to the various types of leather and the tools and equipment needed in making the projects described and illustrated. Then Part II gives the basic processes involved in leatherworking, and Part III gives accurate scale drawings with complete directions on making a wide variety of leather projects. It also gives many designs and how to use them in various types of leatherwork. You need not be an expert in order to use this book to advantage, because it starts with simple projects and brings you along to the more complicated and advanced type of work. Order your copy of LEATHER TOOLING AND CARVING from Creative Hands Book Shop, 1011 Printers Bldg., Worcester 8, Mass.

(Continued on page 12-a)

# THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

**The Next Time You Visit** New York City, plan to stop at the Prang Educational Center, a Division of the American Crayon Company located at 1185 Amsterdam Avenue—just across the street from Columbia University. An outstanding attraction at the center is the bi-weekly art exhibitions held there. Shows held to date have demonstrated the keen interest and popularity for the type of art program carried on by the Prang Educational Center. For instance, the Riverside Church School of New York City has exhibited work of children from two to six years and the paintings of Wong Siuling, an accomplished Chinese artist, have also been shown. In addition, the first show of Commercial Art of India to be held in America was given here at the Educational Center and was, of course, one of the highlights of the program. Many other exhibits covering a wide variety of art subjects are planned for the future, and visitors are always welcome.

* * *

**The 26th International Humane** Poster Contest sponsored by the Latham Foundation started accepting entries on September 1, 1950. Prizes for outstanding posters include cash prizes, certificates of merit, and 22 art school scholarships. The contest is open to everyone from grade school to professionals. The popularity of this annual poster contest has been clearly demonstrated, entries being received in the past from such far-away places as South Africa, Holland, Philippine Islands and the Caribbean area of Cuba and the Canal Zone. Printed announcements giving rules and details about the contest can be obtained by writing to John deLemos, Art Director of the Latham Foundation, Box 1322, Stanford, California.

* * *

**From Yale University** in New Haven comes an announcement of the establishment of a new Department of Design. The announcement was made by Prof. Charles H. Sawyer, Director of the Division of Arts and Dean of the School of The Fine Arts. The new department will administer a revised professional curriculum in painting, sculpture, and the graphic arts. It will be a four-year course, leading to the Bachelor of Fine Arts degree, and will be closely allied with present courses of study of the Department of Architecture and the Department of Drama. Prof. Josef Albers, the new departmental chairman, has been until recently, head of the Department of Art at Black Mountain College, North Carolina. At Yale he has been appointed Professor of Art. Professor Albers came to this country in 1933 from Germany. He is internationally known for his paintings and prints which are included in many collections of contemporary art in this country and abroad. During the past year he has been visiting critic and instructor at the Cincinnati Art Academy, the Pratt Institute in Brooklyn and the Yale School of The Fine Arts.

SCHOOL ARTS MAGAZINE, published every month except July and August. Publication office: The Printers Building, 44 Portland Street, Worcester, Massachusetts. Entered as second class matter August 1, 1917, at the Post Office at Worcester, Massachusetts, under the Act of March 3, 1879.

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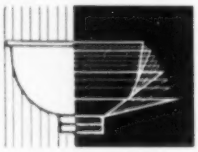

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# ITEMS of INTEREST

Here are the latest happenings in the Art Education field. The *Items of Interest Editor* brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly . . . it is written especially for you.

**An Exhibition of Fine Prints** is now available to your school through the Robert Lee Gallery, Inc. of Newtown, Connecticut. A little folder describing the exhibits this gallery has for your classes, explains how to secure an exhibit for your use. Incidentally, there is no charge or obligation for you to sell any of the pictures sent in this exhibit, except of course, the railway express charges. For many years, the Robert Lee Galleries have been outstanding in their promotion of exhibits of fine Japanese prints. For those interested in further details, such as the number and size of pictures to be sent, we suggest that you write to the Robert Lee Gallery, Newtown, Connecticut, and ask them for a folder and exhibition application.

* * *

**More Art Metal Designs** is the title of a book recently published by the Metal Goods Corporation of St. Louis. We have found it an extremely interesting and instructive book that will be a well-worth-while addition to your library of metalcraft books. Design suggestions are included for beginners as well as advanced craftsmen. You will also find designs suitable for either etching or painting. In addition, there are instructions that take you in easy stages from preparing the metal to drawing your own original designs or tracing one of the designs in this book. Each page in the book is perforated so it may be torn out if you wish, and is punched for a standard three-ring binder. In addition to the many and varied finished designs presented in the book, there is a section in the back which gives design suggestions for borders and other decorative projects. The Metal Goods Corporation will also supply you with a price list giving complete details and specifications for ordering the correct gauge and shapes of the metal you plan to use. There are 24 pages of designs in this book, size 8½ by 11 inches, and you can obtain a copy by sending 50 cents to Mr. Ray Cox, Metal Goods Corporation, 5239 Brown Ave., St. Louis 15, Mo.

* * *

**The Donjer Products Company** offers you a catalog for making and doing a wide variety of art and craft projects. The work this company is doing in the field is a little unique, in that it offers items for sale only after considerable research and extensive testing as to adaptability and use in the classroom and the home. As a result of the fine work this company has done, it offers you these products (in many cases packaged especially for school use) with the hope that its research and pre-testing will be of help to you by making it easier and quicker for you and your pupils to turn out better work. A copy of the catalog is yours without charge by writing to Donjer Products Company, 1115 Sterling Place, Brooklyn 13, N. Y.

(Continued on page 4-a)

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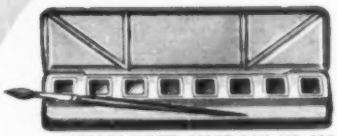

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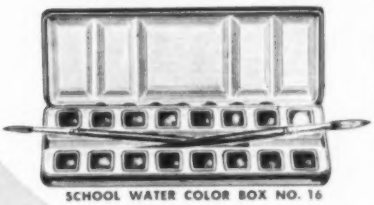

**SCHOOL WATER COLOR BOX NO. 16**
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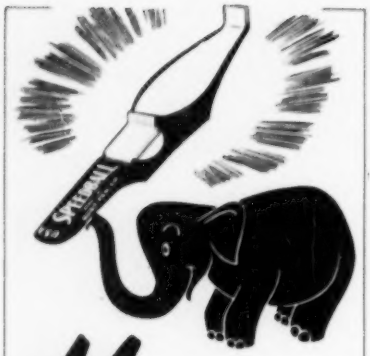

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ROBERT MacPHAIL

**Mr. G. H. Niemeyer, President** of Handy and Harman has just announced the appointment of Mr. Robert MacPhail as Educational Director of their Craft Service Department. This is a new position found necessary because of the constantly expanding program of the Craft Service Department. Miss Helen Fauver has been named Executive Director and Miss Margaret Craver continues as Consulting Silversmith. The appointment of Mr. MacPhail was made in response to requests from art departments of schools and colleges for someone to help art educators in their use of silver as an art medium. Mr. MacPhail was selected after careful consideration, and is extremely well qualified to fill the position. He was Craft Supervisor of the Millburn, New Jersey, Public Schools and organized and directed work in the Millburn area. He is a graduate of the State Teachers College in Newark and Columbia University. He was also an art teacher in Hillside and Montclair, New Jersey. Good luck and best wishes to Mr. MacPhail in his new position.

* * *

**A Booklet of Semiprecious Stones** is available to you without charge from the Studio of Sam Kramer, 29 West 8th St., New York 11, N. Y. In addition to listing many semiprecious stones, it contains such useful information as setting of stones, the hardness table, a birthstone list, and other information of value and interest to those using semiprecious stones as a hobby. Did you ever think of stones as suggesting many design ideas for your art classes? Semiprecious stones also suggest a lesson in color. Mr. Kramer has packed a wealth of information into this little booklet. Starting with a price list for the various colors and grades of semiprecious stones—(and the prices seem to be very reasonable) he goes on to give some very interesting bits of information about many common varieties of semiprecious

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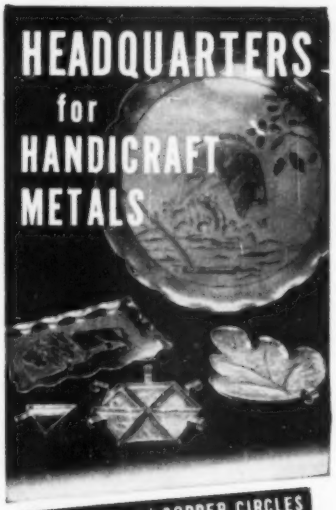


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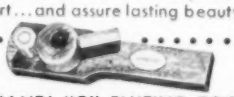

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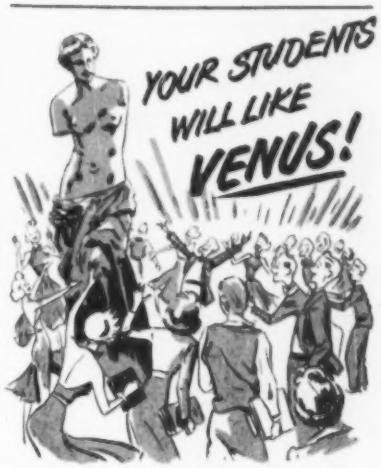


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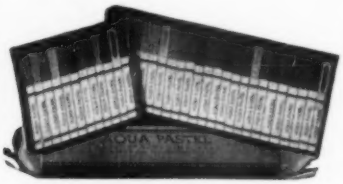

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# SCHOOL ARTS

THE ART EDUCATION MAGAZINE

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ARTICLES

**SCULPTURE**
CHURCH ART REBEL . . . . . Paul Olsen 76
MODELING IN SAND . . . . . Jessie Todd 78
SCULPTURE IN SALT . . . . . Robert E. Huffman 79

**CERAMICS**
ADVENTURES IN CLAY . . . . . Sonya Loftness 80
THE WONDER OF CLAY . . . . . Jessie Todd 82
NATIVE CLAY MIXER . . . . . R. A. Yoder 84

**CERAMICS ABROAD**
ARABIA OF FINLAND . . . . . Sonya Loftness 85

**WEAVING**
WHY NOT HAND LOOMED? . . . . Janet Archibald 86
MACARONI WEAVING . . . . . Heather G. Thorpe 88

**WEAVING ABROAD**
CORNHUSK WEAVING . . . . . 89

**NEEDLEWORK**
PICTURES WITH A NEEDLE . . . . . 90
TOYS FOR SALE . . . . . Dolores A. Bast 92

**NEEDLEWORK ABROAD**
NORWEGIAN EMBROIDERY . . . . . 93

**METALWORK**
WIRE SCULPTURE . . . . . 94
A FIRST JEWELRY LESSON . . . . . 95

**METALWORK ABROAD**
WROUGHT IRON IN NORWAY . . . . Sonya Loftness 97

**WOODWORK**
LET THE CHIPS FALL . . . . . Richard C. Redmond 99
WOODWORK FOR THE MIDDLE GRADES
Amy Elizabeth Jensen 100

**WOODWORK ABROAD**
STUDENTS OF ITALY AND SWITZERLAND . . . . . 101
A BAMBOO TOY . . . . . Mabel Lacombe 102
EASTERN TOYS . . . . . Gisela Commanda 103
WOODWORK OF ITALY AND NORWAY . . . . . 104

**PAPERCRAFT**
IT WAS NEWS TO ME . . . . . Hilda Rath 105

**PAPERCRAFT ABROAD**
CUT PAPERCRAFT OF INDIA . . . . Shantilal Doshi 106
PAPIER-MÂCHÉ DOORSTOP AND BOOK ENDS
Phoebe Somers 108

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EDUCATIONAL PRESS ASSOCIATION OF AMERICA

RELIGION. Sculptress Sister Mary Thomasita is surrounded by her own and students' work as she plans modern designs for modern churches in her studio at Cardinal Stritch College, Milwaukee.

EDUCATION. All over the country teachers have organized workshop groups that they may have firsthand experience in handling the craft materials and techniques which their students are to learn. *Bill Milliken*

CHILD ART. A student of Jessie Todd's at the Laboratory School, University of Chicago, puts visual experience into lasting form. He learns not only about clay, but shape, form, color, and the technicalities of ceramic art.

# EDITORIAL

THE successful schoolroom handicraft program puts emphasis on three important art factors in order to adequately prepare its students to fulfill the future requirements of every phase of living from Religion, Adult and Child Education, to Recreation, Science, and Commerce.

The three—Creativeness, Design, and Technology—are so closely knit or integrated that to separate or omit one of them is to kill the entire vitality of artistic success in any medium or material regardless of the skill achieved in repetitive performance.

First and foremost, the schoolroom art class must encourage and protect the emotional sensitivity of its individuals. By nurturing this into the desire for further expression we may lead the student into the realm of Creativeness and justify in him the courage to express, in lasting form, his own impressions with combinations of line, form, and color.

This first consideration alone is sufficient for material or craft research in the lower grades. The joy of creating and exploring with all media is in itself a huge experience for children below sixth grade level. However, in the upper elementary grades the development of the idea and its possible variations suggest a wider pasture for maturing minds. An awareness of third dimension, plus more perceptiveness of form and color, do, without emphasizing the fact, make children begin to seek a definite sense of order in their expressions and application of them. And so Design becomes the second vital factor in the study and execution of creative handicrafts.

Synonymous with these two basic requirements of the handicraft, applied design, and industrial arts worlds, is the consideration of the plan or design's fitness to the material from which an object is to be fashioned. Material should not be distorted to conform to a design—the best designs are those which have been conceived after the student has had former experience with the limitations of his medium. Hence, in all art and handicraft study there should be preliminary research into the technological realm of the materials and equipment utilized in any Handicraft research.

The trend of Creativeness, plus Design and its component technological fitness are not only apparent in our art and industrialization but every possible expression in combination of design forms, material, and equipment is being explored, researched, and analyzed wherever artists and educators are working today.

Handicrafts were once judged by skill and adherence to traditional material and techniques. Now, non-conformity is the goal of the creative handicrafter—he continually seeks new feeling, in never-before-seen forms composed of heretofore unheard-of combinations of preferably indigenous materials.

Direct use of logical material and simplification of design forms seem the outstanding characteristics of most contemporary works. However, in the search for basic impulse expressions with traditional materials, experiments and even a review of time-tested techniques need not necessarily hamper the creativeness of the handicraft student. In fact, these can be invaluable as a measure or contrast by which he can derive more creative inspiration than harm. Some of the best modern expressions have come from artists and craftsmen well-schooled in traditional designs and methods of procedure. They have, through experience, learned what is valuable to a work of art, what is most expressive to their medium, and what may be added or omitted to render a satisfactory work of art within the limitations of their ability, design choice, and final function of their finished product.

By her thorough understanding of the traditional design of religious art Sister Mary Thomasita has been able to better convey a message in many mediums. There is no rule for sculpture material.

As Miss Todd reports, it may be of sand for the day or it may be easy to carve and permanent, as discovered by students at San Jose State Teachers College who worked with salt.

Ceramics for adult recreation or profit, as well as for child art education, stress new expression in combinations of form and color and individual equipment suited to the means at hand.

Weaving, which has been one of the slowest to give in to unbounded limitations, proves how versatile a craft can be when creative minds take over. The basic function of the loom may even be simulated in macaroni for belt weaving, and cornhusks, so plentiful in our rural areas, are excellent and inexpensive where material costs hamper a weaving program.

Weaving and Needlework educate the student to a knowledge of materials unrestricted in pliability. For contrast, some knowledge of the limitations imposed by the hard materials is equally valuable. In giving young people some knowledge of the tensile strength of various metals—not for art's use only but for practical knowledge in many fields—they become aware of one of our most basic industrial limitations.

Woodwork has unlimited creative design value and whether one or many tools are available the basic principles remain the same.

Paper craft continues in popularity, especially for the limited school art program and cut paper has always been a favorite medium abroad.

No child's education has begun and no adult's education completed unless he has at some time had the satisfaction of creating, and executing his own expressions in several of the basic handicraft media.

RECREATION. At Frankfort, Germany, soldiers and families enthusiastically participate in the off-duty opportunities provided by one of the Army's fully-equipped Arts and Crafts Shops. There are now more than 260 such hobby shops in the United States and overseas.

SCIENCE. Appreciation of ancient crafts, knowledge of basic handicraft techniques, and historic design all belong to the scientific study of ancient cultures. After three days of unwrapping at the Museum of Natural History, a Peruvian mummy bound in yards and yards of ancient textile reveals treasures of ancient weaving and other handicraft examples of one of the richest cultures of past civilization.

COMMERCE. Modern decorative designer Steve Kyle draws inspiration and material from the old-time rollers used to print wallpaper. Here a modern lamp will integrate the old craft with contemporary design.

The crucifix on which Sister Mary Thomasita is working was commissioned by an Iowa church. Her scale model lies on the stool beside her.

# CHURCH ART REBEL

## PAUL OLSEN

"I CANNOT understand why a nun should be allowed to do such things. . . ." is a sample of one of the milder rebukes Sister Mary Thomasita finds in her mail at Cardinal Stritch College, Milwaukee.

The hue and cry aroused by the appearance of a modern secular painting or piece of sculpture are nothing compared to the resentment with which both clergy and laity invariably greet a progressive liturgical piece of art.

At the same time, however, come words of encouragement and understanding from those who wish to see religious art restored to fine arts standards.

Sister Thomasita welcomes the approval, but is well able to fight her own battles, when she finds it necessary to defend her point of view. She despises the painted plaster "church art" that dismally disfigures so many churches today. In her revolt against sickly-sweet nineteenth century prettiness, she has been working for a number of years to bring religious art up to the level and spirit of the finest modern work done outside the church.

Her studio, in the southeast corner of Milwaukee, is on an airy top floor of a college building where big windows invite the light and serve as frames for dazzling views of Lake Michigan. Here teachers and students turn out hand executed objects of art which are not copies of stereotyped models but products of deep feeling and exceptional skill.

The young Franciscan nun who presides over the studio is fully as interested in infecting her students with the wonder of what they are doing as she is in teaching them the procedure of their various crafts.

Sister Mary Thomasita was born in Milwaukee in 1912 and entered the convent of the Sisters of Saint Francis of Assisi there in 1929. She studied at the Milwaukee State Teachers College and received her Master of Fine Arts degree at the Chicago Art Institute three years ago.

When she became head of the art department at Cardinal Stritch College, a broad-minded Mother General, while not understanding modern art, told her to go ahead and make the fullest use of her training. And then—to dust off a phrase—came the war.

Sister Thomasita realizes that a great majority of religious people are bound to be hostile to her work at first. In fact, the semiabstract style of her very handsome

"Holy Family" by Sister Thomasita. Terra Cotta.

Stations of the Cross, Crucifixions, and figures of saints are usually met with a storm of violent indignation.

She dislikes having her work called modern. What she tries to do is what any good artist in any age tries to do—that is, grasp an idea or a way of feeling and then communicate it to others as eloquently and honestly as possible.

She works in wood, ceramics, terra cotta, glass, metal, and textiles, using each material with a full understanding of its possibilities and limitations. This, she believes, is truly contemporary art.

In a recent exhibition of religious art at the Chicago Public Library's Art Room, Sister Thomasita displayed a magnificent representation of the Third Station, "Christ Carrying the Cross." A ceramic figure of red clay covered with a gray-green glaze and bearing an ebony cross is placed upon a textured brass background.

In "The Third Fall," three buff-colored ceramic figures are used against a gray pine panel. A hand-carved square of walnut serves as a backing for the single green figure in "And He Fell."

The humble, painstaking approach of Sister Thomasita and her students has commended their work to the world, despite the furor raised by many who resent the change in sentimental church art to which they have become accustomed. Commissions continue to come in from churches, schools, and hospitals, and Sister Thomasita looks hopefully to the day when a complete adjustment to contemporary religious art is eventually made.

Class activity in Sister Thomasita's studio.

# MODELING IN SAND

JESSIE TODD
Laboratory School
University of Chicago

Here is true artistic spirit and enjoyment in modeling "just for fun" what can't last for more than a day.

Duluth, Minnesota has a sandy beach seven miles long. It is a constant source of enjoyment for all who feel the urge to model an airplane, dog, or alligator.

A sprinkling can and an old board were the only equipment needed to model the large airplane. We hear much about cooperation and "family living" in education today. Notice the different age levels working on the large plane. On a sunny day this is a familiar sight. Sprinkling seems to be a fascinating job.

# SCULPTURE IN SALT

ROBERT E. HUFFMAN

**Art Department, San Jose State College, San Jose, California**

ALTHOUGH the only historical precedent for the medium is to be found in the Bible where the Lord turned Lot's wife into a pillar of salt, more recently an experimental-minded class in three-dimensional design at San Jose State College turned to block salt as a sculpture medium.

Using block salt, as it is produced commercially, the fifty-pound blocks were sawed in half, or quartered for ease in handling. The time limit to the problem and the speed of work of individual students also influenced the choice of smaller sections. Approximately eighteen hours was set for the problem, including work outside of class.

A stake hole is manufactured in the block for use in the field to keep the block from ground water. This irregular shape in the cut blocks was set up as a part of the design problem.

The most successful tools were sharp wood chisels and a mallet. The salt carves readily, without fracturing, following the direction of the chisel stroke and the block will accept very rough handling without destruction of the work.

Some actual carving was performed with knives; and polish was achieved with rasps, files, and sandpaper. Final preservatives for protection and finish were shellac, varnish, lacquer, and paint.

Block salt provides an excellent and inexpensive medium as an introduction to actual stone or wood carving problems and their more complex treatments. It is easily obtainable, clean, and, particularly, does not require the preparations and space of such a medium as plaster.

The tendency of the salt to draw moisture and dry out the hands disappears with the final preservative coat of paint.

## CERAMICS

# ADVENTURES IN CLAY

SONYA LOFTNESS
**Corte Madera, California**

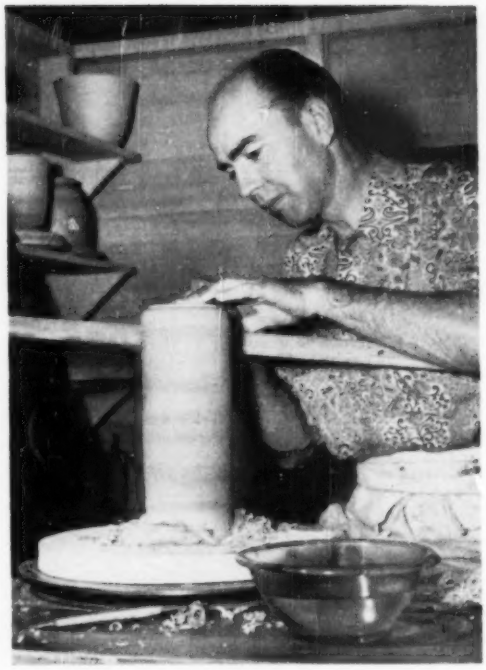
JEAN and John Dowling, two San Francisco potters whose studio on a Marin County hillside is an inspiration to amateurs and professionals alike, have but one aim in working in ceramics: to bring out the natural beauty in the clay.

Their workroom is more reminiscent of your own home or school workshop than of a professional potter's studio. In it you will find no highly developed equipment. Though the difference between a lump of clay and a finished product is great, and though production can be much facilitated by modern equipment, the Dowlings' interest lies solely in handcrafted pottery. Their methods are old, simple techniques relying for the most part on elbow grease and handwork.

From their own experience, these potters offer this advice on raw materials: go to a supply house for your clay and glaze. Although in Europe and Asia, fine clays can be taken in the natural state from earth deposits, American potters do not have this advantage. The backyard clay or deposit of clay you have spotted on a hillside which might look ideal for making pottery will probably be wholly unsuitable. Pottery clay must possess a certain amount of silicate to fire—an element which many clays lack. Also it is necessary to experiment for the firing range of a clay. And the messy process of screening out and cleaning out the foreign elements from a natural clay scarcely warrants the risk. Purchased clays are blended so that you know their firing temperature, and you are assured of success. At the same time, the clay is ready to use, and you are relieved of the necessity of washing it.

The chance of finding a pocket of clay which might be usable for making pottery is small. Only once have the Dowlings stumbled on a natural pocket of clay which they could actually use. This Jean Dowling found in Sleepy Hollow, California. It was a pocket of red clay, washed out by the rain. High in iron content, this clay when fired has a natural, almost metallic lustre of great beauty. It was this clay which Jean Dowling used for sculpturing a terra cotta horse's head shown in the 12th National Ceramic Exhibition. Because of its beautiful quality in its natural state, they have used this clay sparingly.

The Dowlings hold the primary process of wedging the clay of manifest importance. If, after initial wedging, there are still holes in the clay when cut through with wire, it must be further pounded to prevent air bubbles. This initial process, they feel, cannot be too thorough; it is too often a heartbreaking element later—many an article worked on for hours has broken in the kiln because the clay had not been thoroughly wedged.



John Dowling carefully trims a vase

The Dowlings caution the beginner to purchase glaze at the same time the clay is obtained, and to learn the affinity of the particular clay you choose to any glaze. Ask at what temperature the clay will fire and at what temperature the glaze will fire. Ask if the glaze should be applied in thin or heavy coats to prevent running off in the kiln, or resulting in a thick, bubbly glaze. Also they caution the student to remember that colors can be burned out by overfiring.

Most professional potters develop their own glazes. On the wall of the Dowlings' studio, you will see many small squares of glazed clay, shading off into other colors gradually. These, as the pottery student knows, are line blend and triaxial experiments, the line blend being a combination of two glazes, worked out in various proportions to arrive at a new color, the triaxial making use of three parent glazes. Numbers indicating proportions of each glaze tell exactly how to arrive at the same color again.

Even the beginner, the Dowlings firmly believe, should keep accurate notes on each process. Evidence of their interest in experimenting is seen in articles all along the shelves of their studio. Both are devoted to constant research, constant experimenting, and to the keeping of voluminous notes. In glazing for instance, they keep detailed notes on the number and color of glaze coats applied, how thin or heavy each application is, any detail which might affect the result, so that if a particularly good effect is obtained, the potter will know how to arrive at it again.

The Dowlings have chosen one medium: red clay. Drawing out the beauty of this warm-colored clay is accomplished in three ways: (1) by applying stain rather than glaze to the body to retain the red color of the clay; (2) by applying the complementary high-color glaze thinly to allow the warmth of the red clay to come through; and (3) by working for texture through sgraffito technique rather than by applying a design to a smooth surface.

The scratched design or incised-line sgraffito technique furnishes a surface enrichment within the body of the clay for which the Dowlings are distinguished.

For the student, the Dowlings find sgraffito offers endless possibilities. A comb, for instance, run over the clay in wavy patterns, produces a pleasurable effect. The back of a brush handle, a wooden tool with a serrated edge, the dull end of a wooden tool pressed down in a series of indentations, all create their own textural patterns. The choice is limitless. Mrs. Dowling often seeks out modeling tools in the Marin hills. Eucalyptus buds, burrs from redwood trees, nuts, rolled around or pressed down in the clay produce many interesting stipled textures in the Dowling pottery.

These two potters have taken a great interest in the ancient process known as salt glazing. Since a kiln once used for salt can never again be used for any other purpose, they take the pieces to be salt-glazed to a special kiln. To those new to the process, the kiln is fired at 1800°, and salt is added through the portholes. The salt, forming a gas, volatilizes or attacks the silicate in the clay, while other minerals present in the clay resist it. This method results in a decorative effect not otherwise obtainable.

For salt glazing, they have used a terra cotta clay with an iron slip, creating a color pattern of gray combined with antique bronze. By working out a sgraffito pattern, or textural pattern of indentations beforehand, the clay takes on added beauty when salt-glazed.

Among their newer experiments, the Dowlings have obtained some interesting effects by overspraying glazes. A black underglaze on one pitcher was oversprayed with turquoise glaze with good effect. Several pieces retained a natural clay body with a dark slip and a scratched-through design. (Though the Dowlings strive for textural interest rather than applied design, they feel if you have a gift for design, it should not be stifled. One lovely plate which they recently exhibited is glazed a deep gray, a pattern in white having been trailed on with a syringe.)

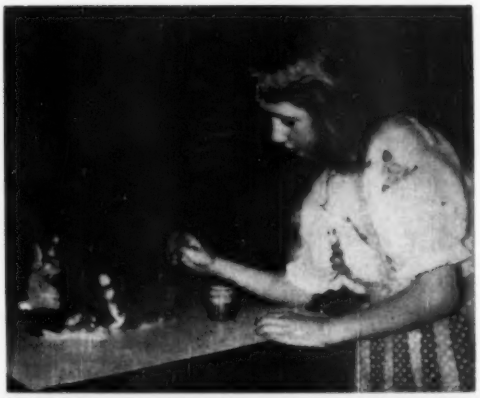
The story of Jean and John Dowling is an interesting one. Jean's enthusiasm for ceramics started with a desire to model horses. At first she chose bronze as a medium, then discarded it for clay. John, intrigued by the work that so absorbed his wife in her downstairs studio, joined her. Both developed such a vital interest in the potter's art that today it provides both their livelihood and avocation. They are best known for pottery in earthen tones, complemented and combined with a high glaze in yellow, yellow green, white, and turquoise, and for their exhibition pieces in national ceramic shows.

Dinnerware by Jean and John Dowling is an inspiration to the ceramic student who aspires to designing for the homeware trade.

# THE WONDER OF CLAY

JESSIE TODD

Laboratory School, University of Chicago



**Clare,** grade four, is painting on a clay nest of four little birds. She calls this model "The Young Ones." She has finished painting a mother deer, a fox on a stump, and other woodland animals. She tried to make them very natural. She likes to paint woodland scenes, especially deer. Clare is very cooperative when the group needs her help on a Social Studies subject. When she has an opportunity to do what she wants, she chooses the woodland animals. She painted them in grade three also. She has made great progress, especially in the speed with which she draws, paints, and models animals.

In Illustration 2 she paints the mother deer.

**Nancy,** in the sixth grade, modeled many animals and had them fired and glazed in the high school kiln. She is filled with the wonder of the shiny slipping glazes of turquoise, amber, blue, gun metal, and black. She often moves her hands over them. She likes the feeling of the slippery, smooth glaze. As she labels them for her hall exhibit she feels that she has accomplished a big job. This feeling is good for a sixth grade girl.

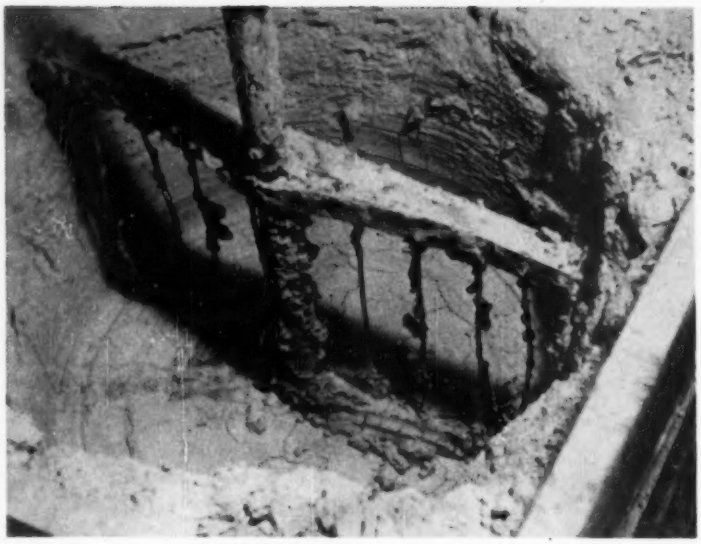
**Louie,** above, of grade six, is proud of his clay man on the horse. He is proud of it because he planned it, shaped it with his own hands, and carefully painted it. The clay was a little soft when he began to model so on the next day he worked on it more when the clay was not as soft. He has a bottle of water beside him. He dips his fingers into the bottle to smooth out certain parts. In the next illustration he carefully paints the man. This is no haphazard job. Louie does his best. It is a work of art full of the expression of the boy who made it.

**Peter,** below, has a different interest in clay. A little girl from Paris is fascinated with the "perfect" box Peter is sandpapering before he takes it to the high school shop to be fired and glazed. She has seen others Peter has made and glazed. She couldn't believe that they were really made in school. Now she looks for herself to see how he sandpapers.

There is a wonder about the cool, smooth clay in the big can in the art room. So many things come out of that can. It's like magic—a queen, a diver, little clay cups and saucers. If only all children could use clay—it's not expensive and it means so much.

# NATIVE CLAY MIXER

R. A. YODER
Art Director
Waynesboro High School
Virginia



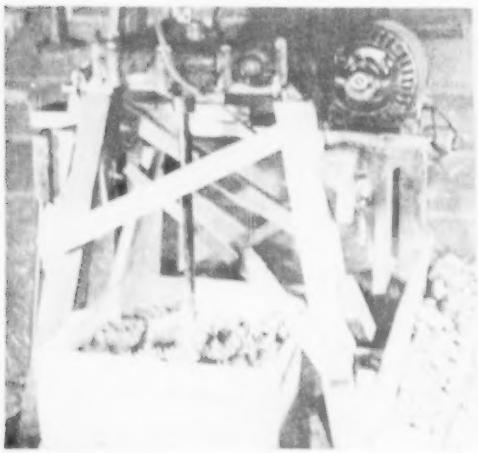
In certain sections of the country there are abundant deposits of good natural clays. In localities so fortunate, students should be educated to the specific qualities of their own local clays and encouraged to use them to the fullest advantage.

HAVE you ever wished you could afford to buy all the clay you or your students wanted to use? At Waynesboro, Va., we have all the clay we want to use for our five schools for a fraction of a cent a pound. The only cost is for hauling the clay thirty miles from where we found the clay pit. We store the clay in a bin at one of the schools. At the bin we have a clay mixer made with the help of our Industrial Arts Department.

This mixer can be operated by an electric motor $\frac{1}{3}$ to 1 H.P. We first used a $\frac{1}{8}$ H.P. motor but changed to 1 H.P. in order to mix more clay at a time. A reduction gear from an old road grader is used to reduce the speed. The gear was bought at a junk shop for $15. The other parts necessary to assemble the mixer were acquired without cost. The mixer rotates at about 3 revolutions per minute when mixing clay, and about 6 r.p.m. when running idle.

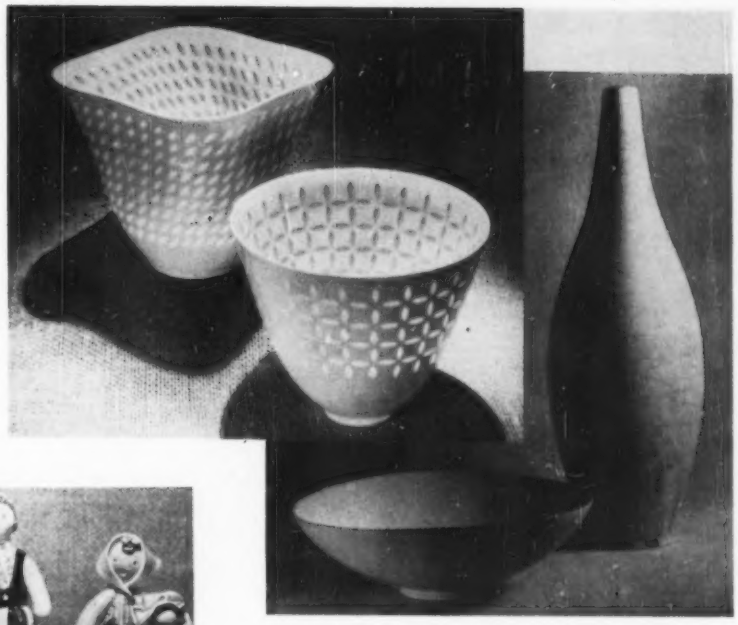
The dry clay is put into the mixer and mixed about 10 minutes in order to break down the lumps. Then water is added, first one to two gallons—then a little at a time as needed. The mixer cuts through the loose clay as it rotates in the dry clay cylinder lining the mixing box. In about 45 minutes the clay is free of lumps and in good modeling consistency. We prepare about 100 pounds damp mix at one time. The clay is put into small garbage cans and taken to the schools where students use it from the storage cans. The clay will stay in good condition in these cans for an indefinite period if the lid is kept tightly closed.

The clay is used for creative modeling, figures and animals for dioramas, table-top scenes, forms for masks, throwing on the wheel; and fortunate we are indeed that our own vicinity produces natural clay which is just as satisfactory as commercial clay for ordinary classroom use.



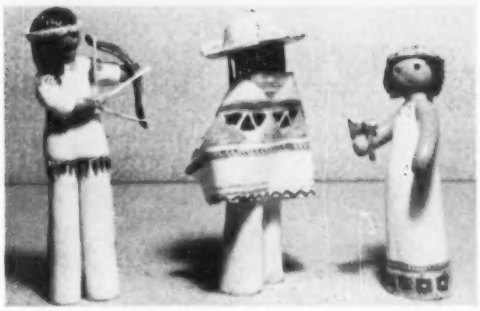
# ARABIA OF FINLAND

SONYA LOFTNESS
Corte Madera
California



Bowls with rice pattern glaze by Mrs. Friedl Kjellberg.

A bowl with sang-de-boeuf glaze and vase of fine proportion with crackle glaze typifies the work of Toni Muona.



The Arabia figurines are in Finnish peasant costume while those below are costumed from the inspiration of American Indian garb.

ON THE outskirts of Helsinki in Finland stands the greatest pottery works in Europe. It is a building of advanced modern design, erected on the site of an old villa, and it is called Arabia.

In the art department at Arabia, one sees the dream of the commercial artist come true; each designer has his own spacious studio, with vast window areas, where he can work undisturbed at the projects of his heart's desire. Because the artists are permitted to work without pressure and are given free scope to produce from creative fantasy, the art works of Arabia have been marked by distinctive originality.

The artists are permitted to experiment freely in all techniques. The rice pattern, for instance, designed by Mrs. Friedl Kjellberg, took ten years to perfect. The artist had seen the pattern originally in an ancient Chinese bowl in a museum in Vienna. The process of producing such a piece had been lost for centuries. Now, today, after years of tests, such exquisite porcelain bowls with the rice pattern can be seen again. The patterns are varied, and are used in allover geometric distribution on the entire bowl. The patterns are cut out of the clay before being glazed, so that in the first stages, the bowl looks quite cutout with openwork. When glazed, however, the glaze, when molten, fills in the pattern with a thin glass, so that the effect is one of great delicacy.

Firing at very high temperatures gives the ceramic works from Arabia a great durability. Unglazed ware and ware that is glazed only once is fired at 2336°F., glazed ware at 2156°F. and porcelain at 2516°F.

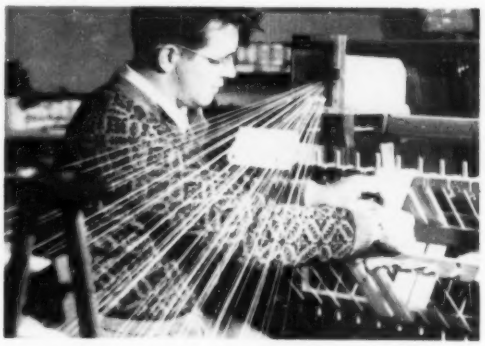
Most of the motifs are Finnish in the ceramic production, though the old Chinese culture is much studied for simplicity of form and for modern adaptation.

It is interesting to see that the chinawares produced for different countries must be produced according to the design taste of each land. Dinnerware for the South American countries is quite different from that produced for the European countries, and it differs again for United States, the Americans preferring solid colors in such things as demitasse cups to applied decorations. From the foreigner's point of view, it is remarkably interesting to compare the varying tastes of our times in different lands. Arabia products are exported to thirty countries in all parts of the globe.

The materials of hand weaving today include linen, hemp, metallic threads, silk, rayon, cotton, woolens, and cellophane.

# WHY NOT HAND LOOMED?

JANET ARCHIBALD
Santa Barbara, California



Setting up the loom requires time. Here the weaver fastens one section of warp threads to the warp reel before cutting them to desired length. Even tension for all threads is achieved by running them through the tension device shown above the reel.

UNTIL the American Revolution, weaving was a home industry in which the whole family took part and, although some weaving was done on an industrial basis, almost all of the output came from looms set up in the big kitchens of early farmhouses. One reason for this lack of industrialization in America was England's desire to control the weaver's trade which was one of her most profitable industries. Aided by embargoes imposed on raw materials, she kept the finest qualities of woolen and cotton yarn for her own looms. Inventions and improved methods of weaving were closely guarded; one model of a new loom reached America after being cut into hundred of parts which were then shipped through France and re-assembled after they had reached Philadelphia. Using information and perfected equipment thus smuggled out of England the infant American weaving industry began to produce more and more of the cloth consumed by the new nation. The wearing of home-woven fabrics became a patriotic duty and as the factories began to meet the demands for cloth, home weaving declined until, by the time of the Civil War, it was engaged in only by the more remote sections of the Southern mountains.

Life in the Southern highlands was one of extreme poverty. There was little money for the necessary things of life; none whatever for the luxuries that are taken for granted in the more highly industrialized areas of the United States. Bare indeed was the living scratched from the unproductive hill farm by the mountaineer and his family and such refinements of living as schooling and doctoring were catch-as-catch-can. In the hope of remedying this situation somewhat, schools were started

Each thread is hooked through the reed of the beater before passing through the heddles.

Shuttles vary in size, according to the weight of material to be used in them. The filler thread is wound on a bobbin and inserted into the shuttle.

As treadles, controlled by the feet, are raised and lowered, they form the shed through which the shuttle is thrown.

in the Southern mountain country to offer the people what they needed in return for what they could afford to pay. Sometimes this payment took the form of a fat hog or a basket of garden truck, sometimes it was a quilt, hand woven in a pattern generations old. The excess of bartered articles that could not be used by the schools was sold and hand-woven articles from the Southern mountains began to appear in the shops of the industrial North. Demands for hand-woven fabrics increased and the Southern hill women began to weave to bring into their households money for those things that they had been denied so long. Hobby-loving Americans took up the art and discovered it was fun and creative as well as practical; then came World War II and hospitals for service men found in hand weaving one more way to fight the boredom of long days of convalescence.

There are many types of looms used for hand weaving but the same basic principle is used in all. The warp threads, under tension, are raised and lowered alternately to form the shed or opening through which the shuttle carrying the filler thread is thrown. Each filler thread is beaten into place with the comb-like reed which is carried in a heavy beater so that the fabric will be tightly woven and will have no holes in it.

Pattern is governed by the threading of the loom and the use of treadles to bring up different combinations of threads as desired. Most weavers work from one of the many basic patterns, changing and adding to it to create their own original designs. The inclusion of yarns of different color and texture gives a richness to the fabric and permits the weaver to experiment more widely. Heavy yarns are unusually effective in a pattern used as a border especially if the greater part of the fabric has been woven with a light yarn.

Because of the relative low cost of raw materials and the useful and beautiful fabrics that the weaver can produce, hand weaving is becoming a popular hobby and schoolroom craft. The initial outlay for the loom is the biggest expense. A good, four-harness, floor loom capable of producing a wide variety of patterns in widths of approximately thirty-six to forty inches costs in the vicinity of $100. Table looms, on which the weaver may make smaller pieces, are from $30 to $40 less than the larger looms.

The techniques used in hand weaving are comparatively simple and allow full range for the creative desires of the weaver in color choice and combination, use of textures, and interpretation of design. For the more advanced weaver there is the challenge of intricate design for weaving, though basically simple, is not limited and has much of interest to offer both beginning and experienced weavers.

# MACARONI WEAVING

HEATHER G. THORPE

**Instructor in Weaving, Buffalo Museum of Science**
**Humboldt Park, Buffalo, New York**

SO EASY is Macaroni Weaving that I have used it for children of all school grades. Yes, even our little kindergartners in the "All Comers Club" at the Museum can manipulate chubby fingers over and under and off the macaroni with just the smallest amount of help! The junior high and even the older boys and girls like it, too, for simple as it is, it gives freedom in arranging color stripes and, incidentally, is a sugar-coated way of guiding them along the color path.

Because of the thickness of the macaroni, a heavy weaving material is best and I have found jersey loops linked together in an endless chain to be excellent. These may be purchased at the art needlework departments and the five-and-ten-cent stores in bags of solid or mixed colors. We also used heavy Germantown yarn with good results. The loops made heavy strips and were sewed together and resulted in a class project—each child made a strip and when the strips were sewed together we had a colorful rug. A rug, moreover, which stayed "put" on the floor and did not "kick up."

There are many, many ways that these narrow bands can be used. Girls like to sew them together for doll-house rugs, doll-carriage covers, and very attractive purses. Left as narrow strips they make pretty belts, hair bands, or handles for bags. The boys usually settle for belts for themselves or their mothers.

In place of the macaroni, soda straws may be substituted for the loom. I find that four sticks of macaroni each about four inches long are enough for children's hands to handle but more soda straws could be used.

Here are simple steps to follow in macaroni weaving:

1. Break sticks of macaroni or cut soda straws into four-inch lengths.

2. Measure four lengths of carpet warp or string. Allow some extra for fringe, shrinkage, etc. Tie large knots in the end of each warp or thread with a large bead, button, etc., to prevent it from pulling through the macaroni.

3. Push one warp through each of the pieces of macaroni or straw. Grasp the four warps at the other end and tie them together into a knot.

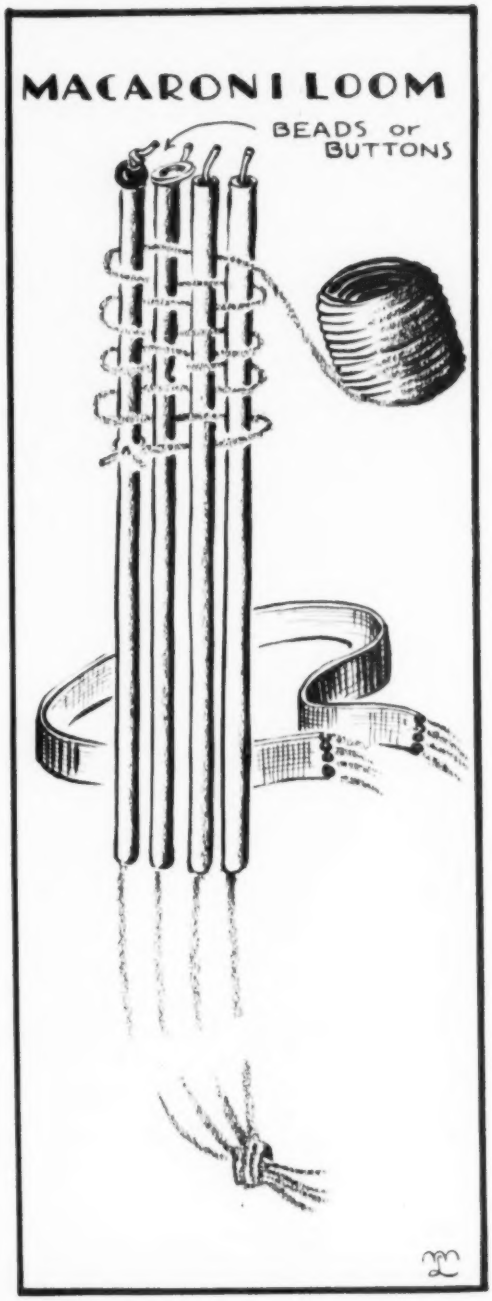
Weave as follows:

1. Tie one end of the weavtng material (the weft) to an outside stick of macaroni and carry the weft over and under alternating sticks as in the diagram. That's all there is to it!

2. When and if another length of weft is needed, simply tie it onto the old one and arrange the weaving so that these knots are all on the underside of the work.

3. Keep pushing the woven material down onto the length of warp. It should pack down firmly and entirely cover the warp.

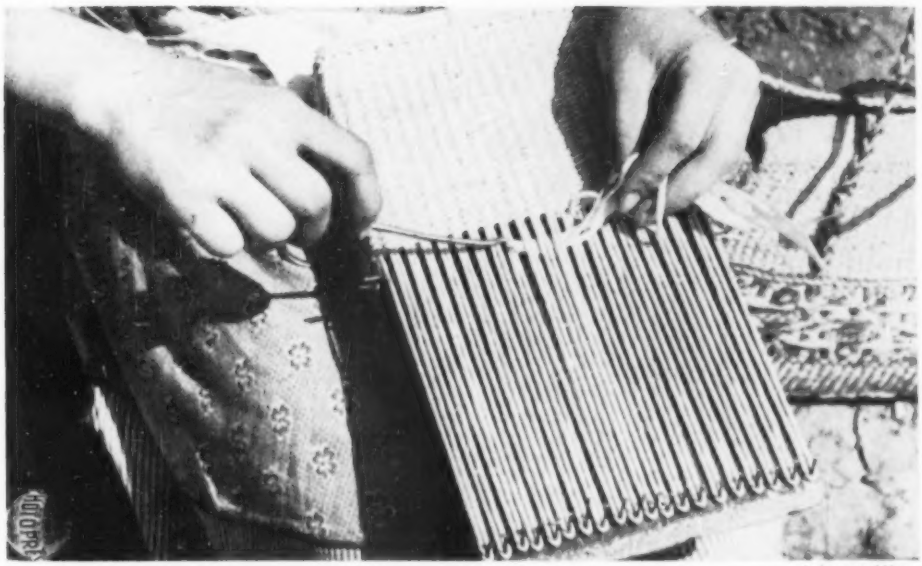
4. Finish off with knotting for a fringe, or stitching on a sewing machine.



# WEAVING ABROAD

In central Europe cornhusk weaving is a popular craft. Dried husks are soaked in water and rolled as cattails, or iris leaves are for rushwork. Cornhusk, when dampened, makes a pliable yet very durable craft material suitable even for chair seats and shoes.

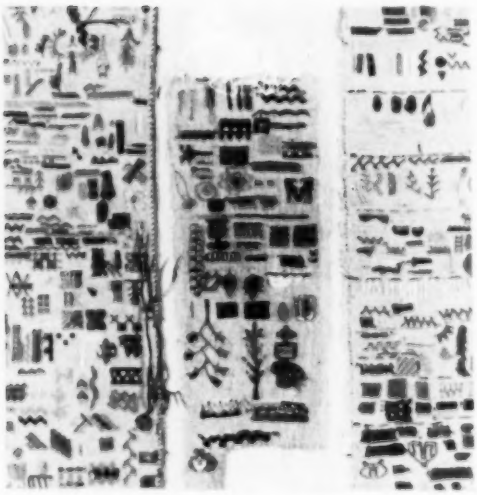
Additional cornhusks are continually rolled into the strand as weaving of a chair seat progresses.



*Authenticated News*

Bags are woven on a board loom set with nails and strung so as to give a double warp.

Anna Lesznai shows a student that round animal forms are ideal embroidery subjects. Designs are worked on linen because of its strength, durability, and resistance to stretching.



There are seven to twelve basic stitches which the needle artist may use, according to his ability and the function of the stitch. By them he may cover large areas, create fine detail, textural smoothness, or roughness, as desired. Samplers as above are first made by students and serve as a palette of stitches.

# PICTURES WITH A NEEDLE

ANNA LESZNAI feels that embroidery is an art in itself which has accompanied the development of the other fine arts in all great cultures, sharing many styles and modes of expression.

Primarily a teacher of painting, Anna Lesznai tries to imbue her women pupils with the desire to embroider as well. She feels that there is much to learn from embroidering for the decorative designer. For one thing, the technique of embroidery places great emphasis on the plane and form—two of the most important aspects necessary to the complete understanding of modern design.

In many primitive and peasant cultures embroidery has replaced—together with weaving from which it derives—all other forms of art.

Its mere technique exercises a soothing and comforting influence on the nervous system. It is clean work; one can move into the family circle with it and even into company gatherings—as was indeed the custom during past centuries when ladies of the court beguiled the kings at court with their delicate work. A woman who embroiders is a pretty sight.

Anna Lesznai, wife of children's book illustrator Tibor Gergely, is herself an illustrator for fairy tale books which she has written in her native tongue. It was from the Magyar peasant arts that she derived her love for the intricate embroidery pictures with which she translates her oil paintings to linen backgrounds with a palette of silk.

A silken animal panel on linen ground where a third-dimensional effect was achieved by building up stitches. Modeling was also gained by use of light threads against dark in the squirrel's tail.

Change of texture as well as color and type of thread is advisable to avoid monotony. The branch of the tree upon which the artist works is made up of no less than five different stitches and has seven color tints and shades.

Here a series of French knots make up most of the animal's body. Fanciful variations from the natural, as the elongated, flowery horns of the deer, create interest and avoid stilted design.

# TOYS FOR SALE


DOLORES A. BAST

**Art Teacher, Holy Angels Academy**

**Buffalo, New York**


THE desire of the General Art students to raise money for the school building fund inspired this idea.

The finished products showed great consideration for contrasting materials. Form played an important part in the creation of these clever animals. Bright buttons for eyes, bright ribbons for necks, yarn for manes and tails made color and texture important items.

The girls collected odd pieces of wool, felt, and cotton prints from home. These they brought to school and cut into pattern pieces.

Patterns for almost any animal may be purchased at department stores everywhere. However, it is the combination of the various colors, textures, and materials which makes the finished toy a character—an individual itself.

There were black felt dogs with pink flannel ears and blue eyes. There were monkeys and donkeys in monochromatic tones of brown, with bright eyes and ribbons. There were cuddly, woolly lambs in prints of wash materials, the type a child can either love or peg about in play. They were sewed securely by hand and stuffed with a soft batting sold in any dry goods department for such purposes.

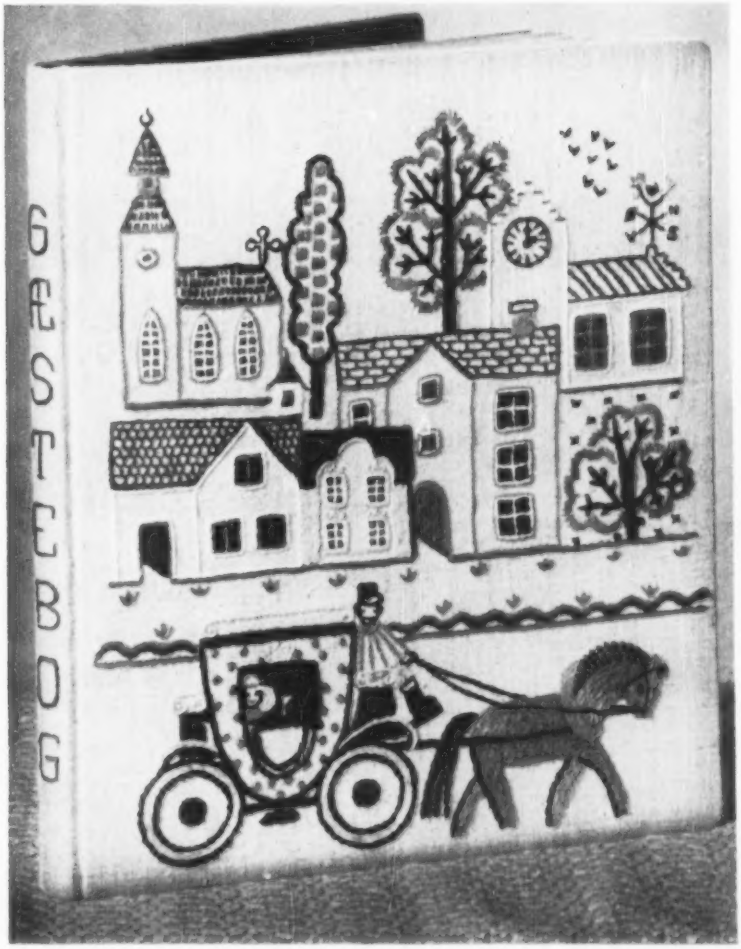
We arranged our creations in a glass case with a soft pink paper background. A cut paper sign advertised the sale and price tags ranged from 69 cents to $3.00. Cleverness of design, workmanship, and quality of material decided the price.

All were sold.

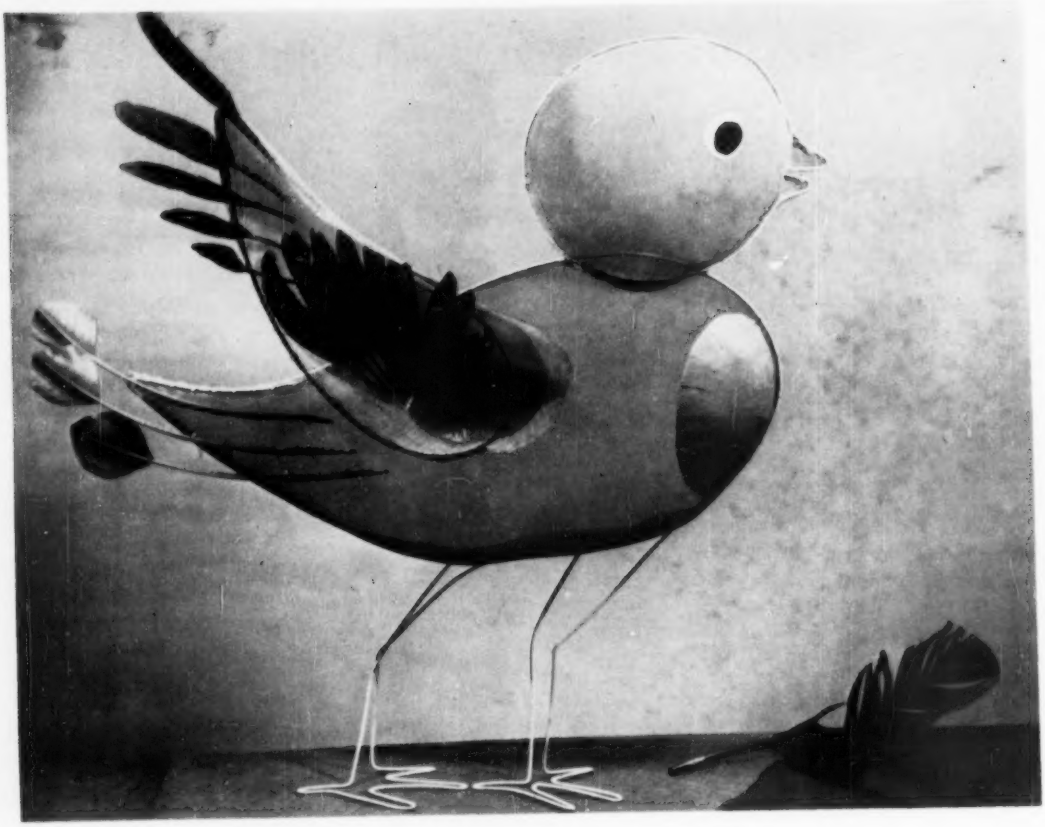
Sixth and seventh grade students of Florence Bridge at Mineral Point, Wisconsin, successfully answered the school exhibit challenge of their county fair, "Best Gift Made from Everyday Material" with bags created from small mesh orange sacks and scraps of felt. Here is a fine craft activity for short periods.

## NEEDLEWORK ABROAD

Houses, trees, figures, and animals are embroidered into a balanced, geometric design of subtle symmetry and texture by Fanny Lilloe Olsen Morch of Norway.



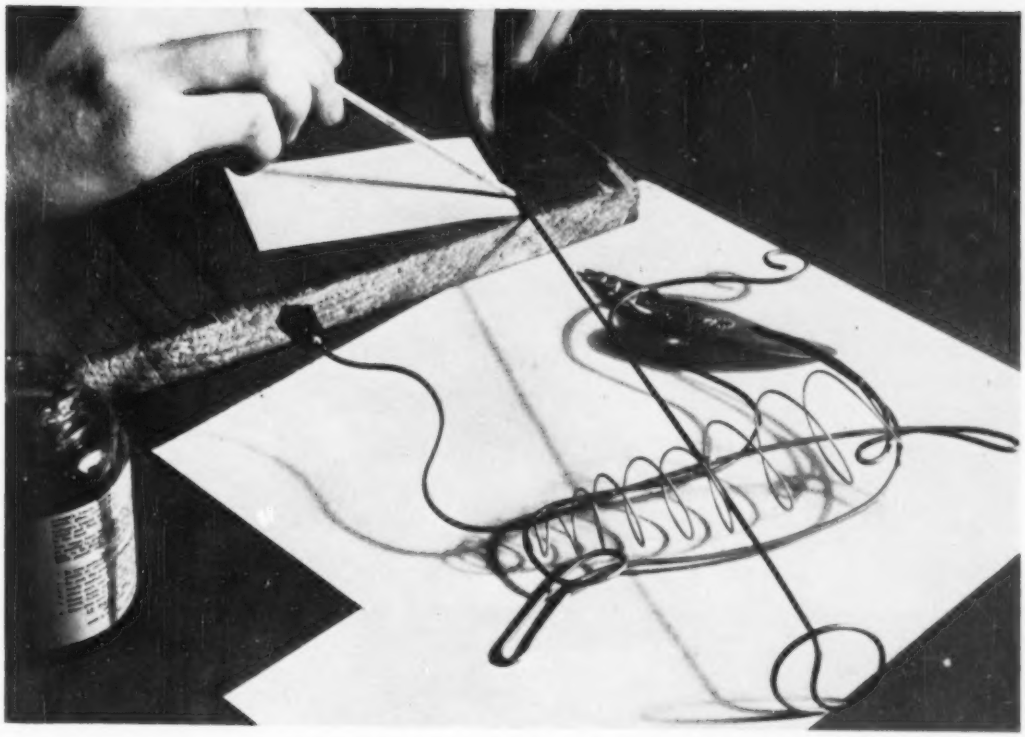

A Danish guest book of natural linen binding, embroidered with a pictorial design.



"WIRE Sculpture" is suitable for the elementary grades where simple soldering equipment is available. Sketch or trace a design and then bend wire to the sketched form. Solder the corners or joints of the desired form and before you realize it, you have created a wire sculpture.

After simple designs are mastered, several metals can be employed and the designs can be more complicated

The wire is bent to the shape of the scale design.

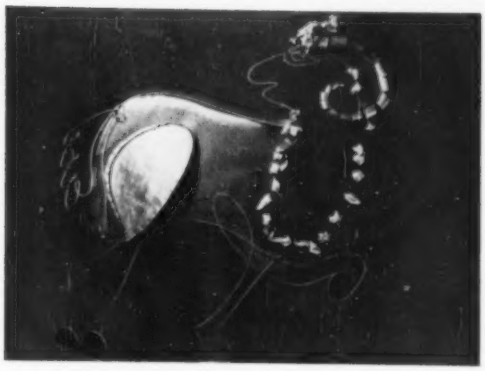


A place-card holder is in the making as the final dabs of glue hold the paper card to wire form.

and take on a third dimension. Chicken wire, window screening and other simple household materials will conform to interesting line design.

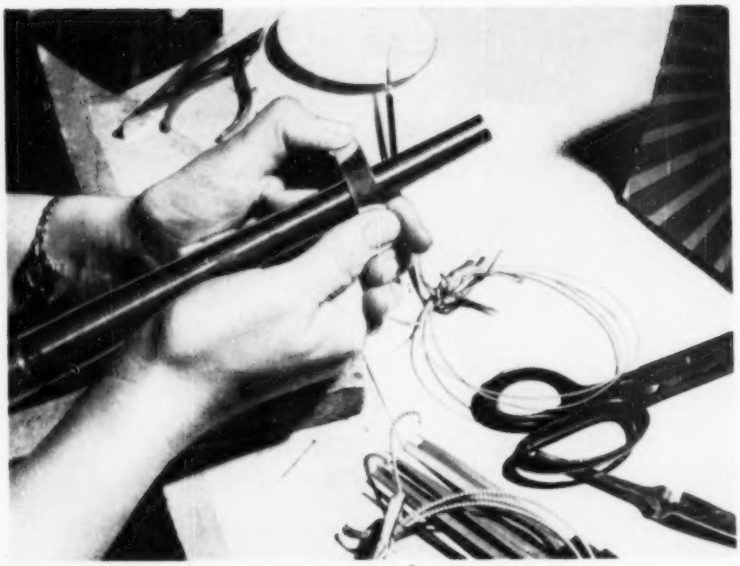
Perhaps not all will achieve the heights of creation that New York's designers Ethel and Herman Virga have with this craft, but these materials can be a pleasant departure from trite schoolroom craft problems and also teach students the value of simple soldering techniques.

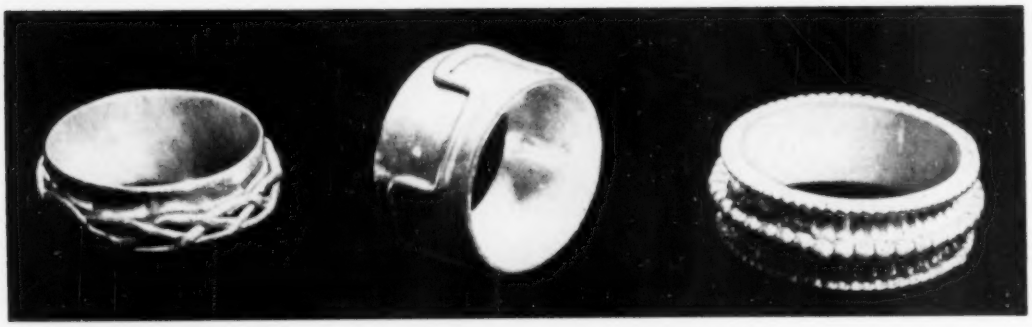
*Three Lions*

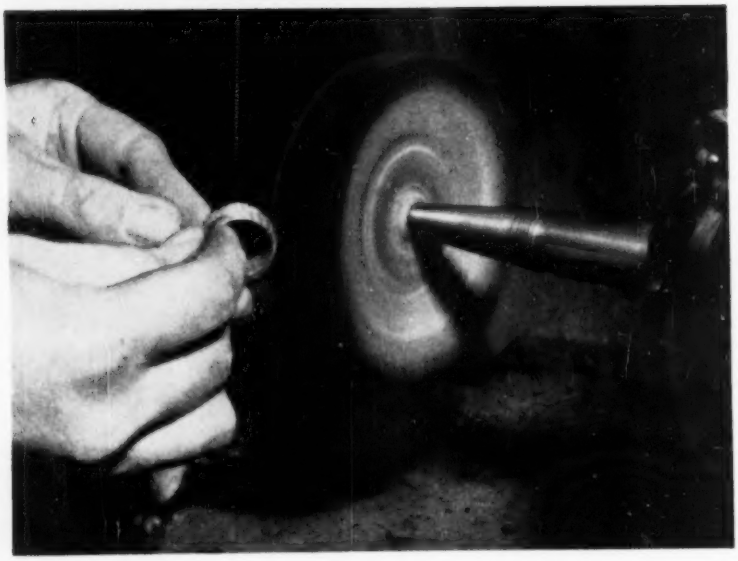


Ethel Virga uses a paper template to transfer her design to sheet metal.

AT the Marina Junior High School in San Francisco, artist-jeweler Neal K. George acquainted evening class adults with the ease with which one may fashion his own jewelry. Students made rings in one evening by shaping a strip of flat silver to size on a mandril as shown at right. The seam was then soldered and the ring embellished with beading, bent or braided wire banding. Such simple, elementary problems in jewelry work have endless value in developing the creative individuality of youngsters as well. Work of this kind in the upper elementary grades aids manual dexterity and at the same time satisfies at nominal cost the teen-age longing for jewelry.



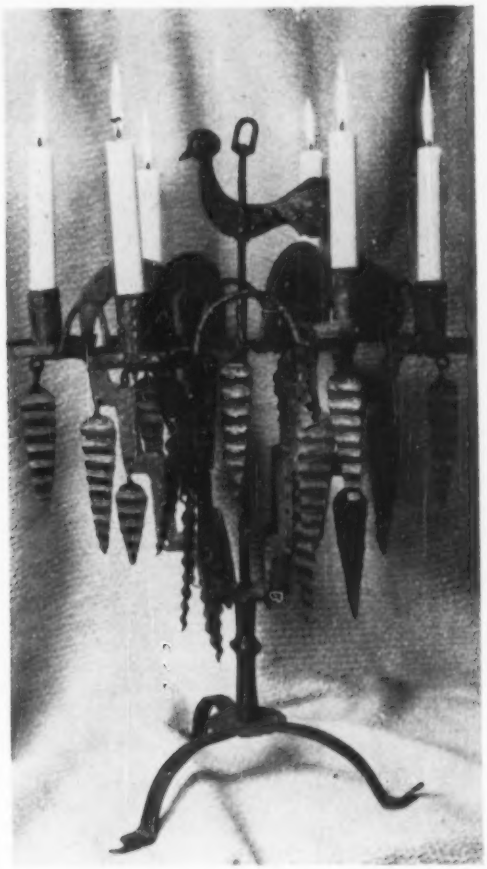




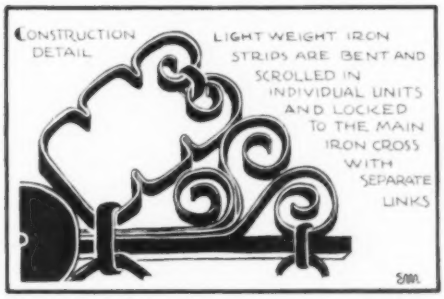
Above are three fine examples of beginners' success in using the basic method of a simple silver band, solder, and wire embellishment.

At left a student uses a small power buffer to put the finishing gloss on a ring which has consumed about two dollars worth of materials, a little time, and worlds of enjoyment.

*Aaron Rubino, San Francisco Chronicle*



A medieval gothic candelabra with rooster. Antiques collection, University of Oslo.




A contemporary decorative sconce of lightweight iron scrolls looks intricate but upon examination reveals a simple but effective technique for amateur iron craftsmen.

# WROUGHT IRON IN NORWAY

SONYA LOFTNESS
**Corte Madera, California**

WROUGHT iron has been a useful agent in Norway. It has also provided an art medium of astonishing beauty.

The Viking heroes were good ironsmiths; tools for ironwork were found in the Oseberg ship, and some of the best ironwork in Norway, with beautiful and interesting details, stems from the Viking period.

In primitive times, iron was very valuable, being used as currency. In Viking times, it was used for spears and swords, and for armor. In some rare instances, it has been found as jewelry.

In each gaard, where a group of houses made up a self-sustaining Norwegian farm, one found the smithy, usually situated a little distance away from the other buildings. Here the people of the house forged the

simpler implements, such as spades, scythes, sickles, and knives. They frequently made key plates and mountings on chests, as well.

More ornamental articles were left to the blacksmith. Sleigh bells, keys, nails, belt buckles, buttons, locks for chests and doors, weather vanes, candleholders, trappings for horses' hoofs, were all handcrafted by the blacksmith.

Iron was found in the moors, melted to be rid of slag, and beaten with a hammer. Even through the depression of the 16th and 17th centuries, the blacksmith maintained a technical skill. In the 18th century, which was more prosperous, the blacksmith had more jobs, and made hinges and chest mountings of great beauty.

Chasing was not very common. The smith usually contented himself with making carefully traced, beveled contours, piercing the larger surfaces and throwing up the figures thus cut out by backing them with red or white cloth, or polished brass plates. Every nail for the fastenings was carefully wrought in shape, but also, especially for door hinges, in the form of shortened cones or pyramids up to fifteen millimeters high.

Keyes were often artistically made. Common also were cake irons where both plates were filled out with hammered-in ornaments. An individual form of a candelabra with hanging hearts or leaves was widely used. Church chandeliers and candelabra of the medieval church were often hung with long, bent leaves of iron, and crowned with the figure of a wrought-iron cock, in Norway, a mystic symbol of fertility and of the harvest.

Wrought iron tracery on great church doors of medieval times shows a mystic quality, rich animal ornamentation, and the intricate artistry of the Gothic Romanesque vine.

Wrought iron is still a popular art in Norway. In the shops today, one can purchase candle sconces, hanging candelabra with openwork in geometric designs, door knockers, or a Viking ship in wrought iron. The old technique in ironwork lives today on Norwegian farms; it is still an essential craft.

Greatest wrought ironwork of all time in Norway is the work of the sculptor, Gustav Vigeland, whose magnificent portal gates, strikingly beautiful in geometric and animal designs, open the way to Oslo's famous sculpture park.

Antiques Collection, University of Oslo

Iron tracery and wood carving integrate the design unity of an ancient Norwegian medieval church doorway.

On display at the Norse Folk Museum and Handicraft Museum at Blue Mounds, Wisconsin, are traditional wrought iron homewares of basic function and design.

# LET THE CHIPS FALL

RICHARD C. REDMOND
Auburn, New York

WHETHER you live in a small apartment or a trailer, chip carving is ideal as it requires few tools and takes up little space.

The variety of designs is limitless. For most part they are geometrical and can be constructed with a ruler, pencil, and compass by any one. The actual carving is done by two knives as shown in above illustration. One is the "sticking-out" knife and in hands is the "slicing knife." They may be purchased in any store specializing in craft tools.

It is very simple to master as all that chip carving consists of is making small, triangular cuts. It is the variation of these cuts arranged in different combinations that makes the carved designs.

To show how easy it is, notice Figure 1. Consider the triangle (a-b-c). To carve this, the sticking knife is placed along the line (b-c) with the point at (b), the apex of the triangle. The knife is then pressed into the wood. This is repeated along the line (b-a) with the point of the knife still at (b). Thereby the (a-b-c) triangle is "stabbed-out."

The slicing knife is next used. It is held in the manner shown in the photograph with the index fingers of both hands guiding the point and asserting slight pressure on the knife. Before slicing, the board is turned 90 degrees to the right to facilitate cutting.

The triangle of wood (a-b-c) is removed by slicing it out slantingly according to the way it was "stuck out." Nothing could be simpler. Now you have the rudiments of chip carving.

Of course, there are other designs which will aid the beginner. In Figure 2 the triangle (a-b-c) is stabbed out and then removed with the slicing knife. After the row is completed the board is turned completely around and the work is repeated by using the same procedure. First by stabbing out along the lines (b-d) and (b-e) then sliced out. When this row is finished you will have a diamond design.

Perhaps you will notice another principle is involved. The only difference is the representation. The stuck-out lines are shown as dotted lines. The high points which separate the triangles are shown by solid lines.

In carving this design the lines from (c-a), (c-b), and (c-d) are first stuck out with the deepest penetration at (c). Care must be taken in slicing out the triangles to leave a clean-cut, accurate edge.

Using a soft wood as a medium, anyone who has mastered these designs can carve the motifs shown above.

It is an easy matter to finish up the work. First it is sanded with 000 sandpaper. Then an oil stain is applied to color the carving. When dry, it is sanded lightly again and waxed and brushed to bring it to a high lustre. The job is then complete.

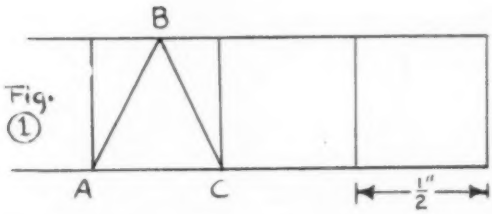



Fig. 1

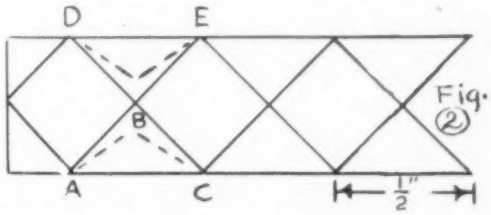



Fig. 2

# WOODWORKING EXPERIENCES FOR THE MIDDLE GRADES

AMY ELIZABETH JENSEN, Kenosha, Wisconsin

**General Directions**

Before entering junior high school manual arts classes, elementary school pupils, both boys and girls, should be given simple woodworking experiences to acquaint them with a few tools and teach them the fundamentals of this useful art. Such a program does not require an expensively equipped shop, for satisfying and worthwhile projects can be developed right in the schoolroom.

Use paper with the size squares best suited for the dimensions of the article to be designed. Draw the pattern, allowing for the thickness of the wood to be used. Cut the pattern and hold the pieces together to determine whether they fit. When a satisfactory paper pattern has been made, draw a permanent form. Transfer the form to the wood, laying the long pieces with the grain of the wood. Place the wood on the saw board and begin to saw at a convenient place. Sand the pieces until they are smooth, and dust them. Lay them out for easy assembling. Screw, nail, or glue them together securely. Use any suitable finish, and decorate them with freehand painting, stencils, or cut-outs if desired.

**Suggestions for Projects**

Plant and flower containers, keyboards.

Boxes for jewels, cigarettes, matches, gloves, handkerchiefs, candy, recipes, trinkets.

Racks for spices, spoons, plates, cups and saucers, napkins, coasters, mail, magazines, belts, neckties.

Hot-dish holders, book ends, desk sets, sewing sets, picture, clock, and mirror frames, candleholders, smoking sets, garden accessories.

Holiday decorations and novelties.

**Equipment**

V-notched cutting boards, clamps, coping saws, drills, hammers.

Wood, such as plywood, crates, boxes, etc.

Screws, nails, and glue.

Rulers, compasses, tracing, carbon and squared paper, pencils.

Sheets of sandpaper and blocks and dowels covered with it.

Dusting cloths, finishes, such as paint, shellac, varnish, stain, wax, etc., brushes.

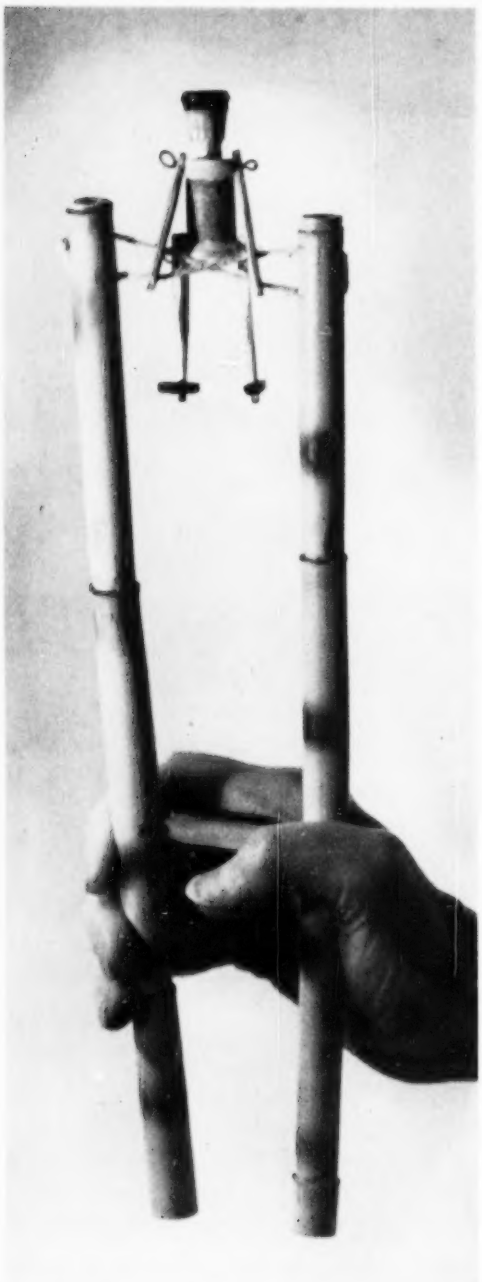
Students of Vincent Runfola in Pittsburgh were having a hard time getting the "feel" of the planes of the face. As an experiment they used wooden spools, the short grain of which cuts easily, and through whittling discovered how the sculpture can aid in the understanding of three-dimensional forms.

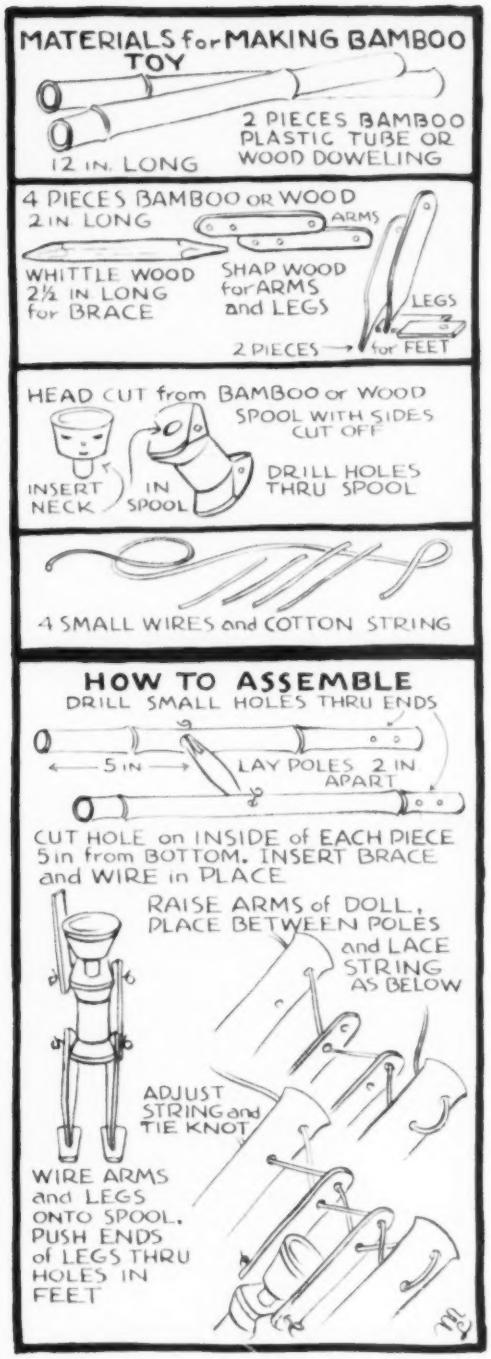
# WOODWORK ABROAD

At Boys' Town in Silvi Marina, Italian youths engage in the practical art of furniture design, construction, and wood carving.

At the Wood Carving School in Brienz, Switzerland, a senior student works from his own model of a deer made at the zoological gardens.

MABEL Lacombe, director of normal school arts and crafts for the city of Rio de Janeiro, Brazil, instructs her teachers in the construction of simple yet fascinating toys which combine simple mechanical principles with proper materials and design. The bamboo man below does somersaults when slight inward pressure is applied to the base of the two bamboo poles. The principle of this toy could also be worked out in just ordinary wood or plastic sheet and tubing.





# EASTERN TOYS

GISELA COMMANDA
A.R.C.A.
Toronto, Canada

RECENTLY I came across these delightful toys which were brought back by a relative from his travels in the East, and I think it probable that they are Indian. One is obviously a tiger with a friendly and bouncing disposition, the other a slightly wistful black animal, perhaps a panther.

The decoration on the tiger is well worth noticing. The freedom with which the brush is used, lightning strokes set side by side, to form each strip—not quite touching at the ends—thus giving extra decoration and avoiding the heavy appearance which a full stroke would have produced. He is of palest yellow with red edges to the mouth and inside of the ears, black stripes, and gold around the eyes, with Venetian red triangles above them decorated with bars of silver. The spring is covered with green paper with a flap of material exactly matching at the top of the head. These creatures have such a lot of character and are so simply and well constructed that they are well worth using as a basis for similar toys of the kind.

They consist entirely of the carved wooden head, lower jaw and ears being separate, and a spring of wood fixed into the back of the head. This spring is bent under by three strings attached to the lower end of it, two going through holes in the head to the ears, thus keeping them in place, and one attached to the lower jaw. (This is already kept in position by a wire running through it to the sides of the head.) Thus, when one presses the spring together, the ears lie back and the jaw snaps open. The spring too is convenient as a means to hold them or hang them up. In fact, as toys they are all they should be.

When teaching these at a girls' school we simplified the method.

The head was modeled in modeling clay, greased with petroleum jelly, and covered with small pieces of tissue paper pasted together and overlapping slightly. Two layers were put on at a time and then allowed to dry. After eleven layers have been made, pull off the now dry mask of cardboard, add a layer of muslin inside, and thick glue and newspaper to make the mask really strong.

For the wooden spring we used a piece of basket handle cane, whittled it flat on both sides, tied it into the bent position, and left it to soak a couple of days. When dry the end of this should be slipped into the head an inch or two before the inside of the mask is glued so it all sticks in together. See that two holes are left for the ear strings; also on each side for the wire or nail that attaches the tongue.

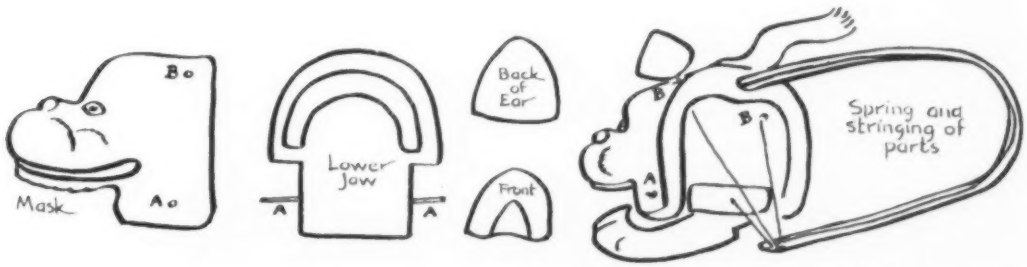
The lower jaw we cut out with a fret saw in wood; a red felt tongue would look very good in it.

Ears can be made of papier-mâché, or cardboard, covered with a layer of felt according to the kind of animal. The pupils designed their own animals and they were mostly "dismal Desmonds" requiring floppy ears.

Place lower jaw into mask with nail or wire at "A."

Attach string to ears, through holes at "B" and attach string at back of lower jaw; attach all three strings to end of wooden spring.

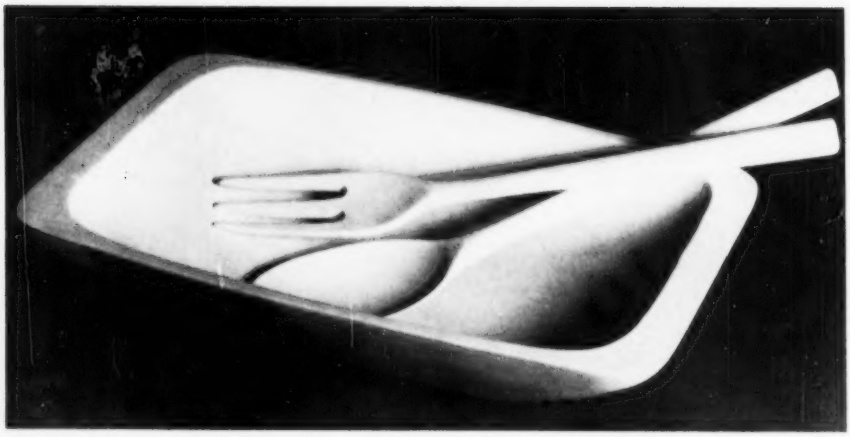
Now, when you press the spring upwards, the animal lays its ears back flat and snaps its jaw open. It's lots of fun to play with.



Europe's modern artists accomplish the purpose of modern art in combining function and purpose in their designs. Whether it be toys, decorative boxes, or tableware, simplicity reigns supreme.

Left: A sturdy pull toy by a Norwegian designer was inspired by a primitive carved handle. He has ably adapted the elongated neck, the shortened legs, and long body of the ancient model.

Below: An Italian artist uses simple forms to show off the grain of natural woods. The natural effect of lathe tool marks or simple carving remains secondary to the nature of the material.



A Norwegian craftsman fashioned this well proportioned salad set which strictly adheres to the limitations set by an elongated block of wood.

*Authenticated News*

# IT WAS NEWS TO ME!

HILDA RATH*

NEWSPAPER—the ordinary, everyday, newsstand variety—and paste—the creamy, white, school variety—when put together, layer-on-layer, become an inexpensive, easy modeling medium capable of an astonishing variety of applications. From it can be modeled buildings, boats, flowers, animals, figures, and all manner of objects, sturdy and strong, suitable for decoration, display, or illustration. The procedure in obtaining this versatile medium is extremely simple:

Take six or seven sheets of newspaper large enough to allow cutting out the objects to be modeled. (If the finished objects must be a specific size or shape, cut patterns or plans for them from construction paper or oak tag and cut the newspaper sheets large enough to accommodate these patterns.) The number of sheets varies with the object to be modeled and the sturdiness desired in it. Six sheets are right for most objects; where large or particularly strong objects are desired, use more sheets of newspaper.

Spread paste over the whole surface of the first sheet. Use a large bristle brush, or a piece of cardboard, and apply the paste as we used to spread butter on our sandwich bread before inflation hit us; that is, neither too thin nor too thick but evenly over the whole surface. Place the second sheet of newspaper over this layer of paste and attach it smoothly to the first sheet. Spread paste evenly over the whole surface of the second sheet. Add the third sheet and continue in the same manner until six or seven sheets of newspaper are securely pasted together by smooth, even layers of paste.

Do this pasting in one continuous and fairly quick operation so that the newspaper and paste are still moist and pliable when this preparation has been completed. You will notice that this sheet of layers of newspaper and paste bends and twists easily when modeled in the hands and retains whatever shape it is given by a twist of the fingers.

Before the paste has a chance to dry, with scissors or razor blade, whichever is best for the particular object being made, cut out the object, using a previously prepared pattern if necessary.

Model the object immediately while the news-and-paste is still thoroughly moist. (Moistening the layers with water, if they have been allowed to dry before modeling, doesn't work too well; the layers have a tendency to separate.) Modeling can be done quickly and easily with the fingers. Tools may be used for smaller details but pressure on the tools must be carefully controlled. Press a small section at a time. Don't draw the tool heavily across the paper; the moist paper has a tendency to tear when a tool is dragged across it. When the object has been modeled as desired, put it aside to dry.

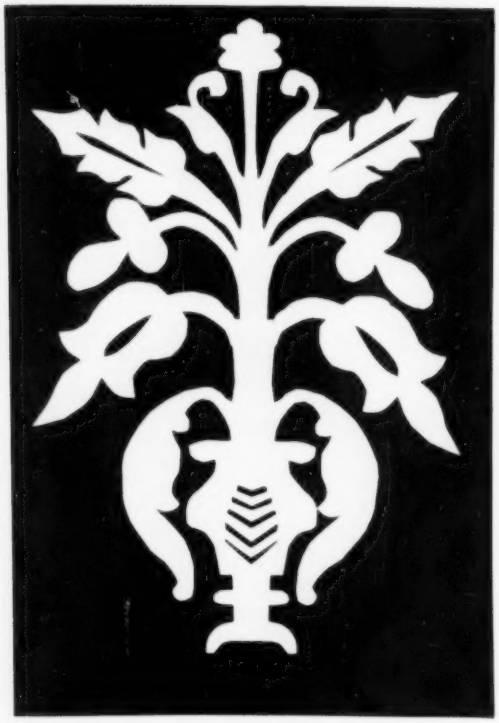
When the model is thoroughly dry, paint it with tempera paint. If the object is to receive hard usage and require occasional cleaning, paint it with two or three light coats of clear shellac or varnish, which will give the object a water-resistant coat.

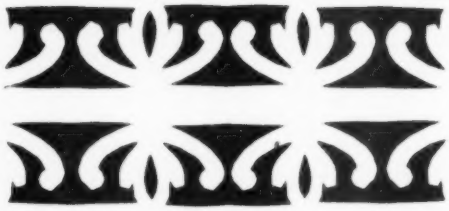
(Continued on page 10-a)

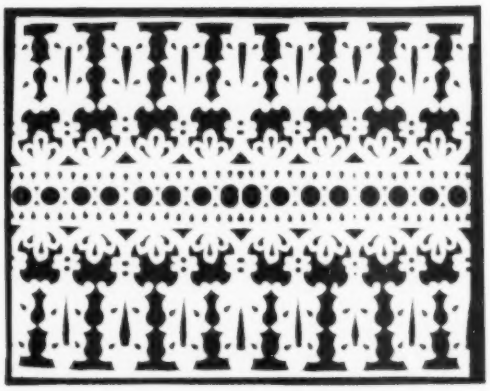
*Courtesy of Binney & Smith Co.

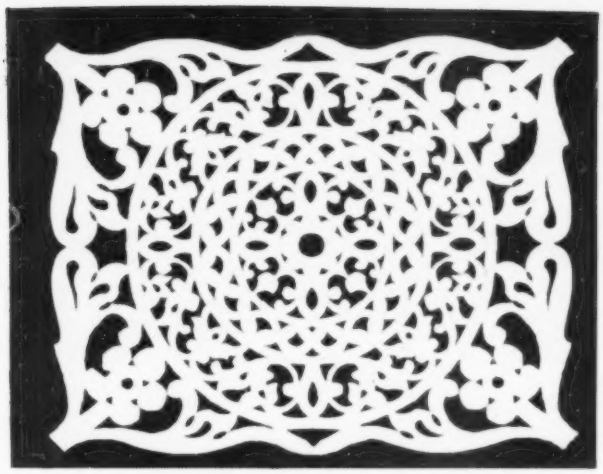
# PAPERCRAFT ABROAD

Shantilal Doschi, one of India's youthful artists, shows his cut-paper handicraft which in turn becomes the design for wood-carving, metal, leatherwork, and fabric design. The Indian craftsmen use sharp, chisel-like instruments for paper craft cutting, as well as scissors.

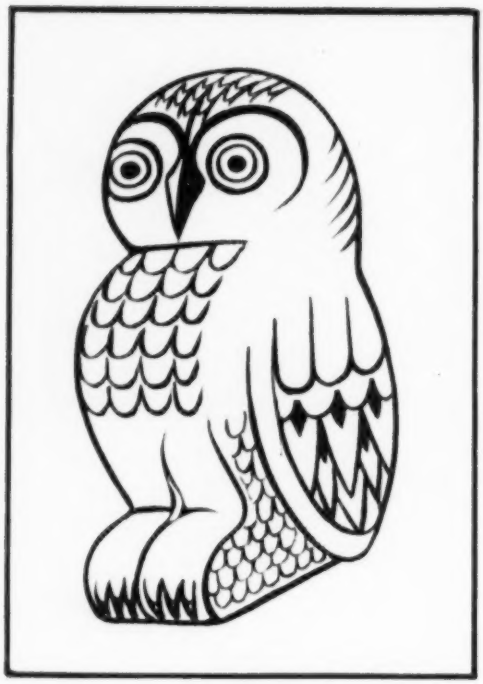








One of the most respected traditional types of Indian design is composed of birds and animals glorified with intricate punched or cut pattern. Shantilal Doschi's peacock panel is cut from folded paper, giving a symmetrical design. Though intricate, this design shows good space breaking, a sensitive use of light and dark areas, and above all, unity of treatment.



# PAPIER-MÂCHÉ DOORSTOPS AND BOOK ENDS

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NOT only can useful articles be produced from old bricks and newspaper but there is pleasure in the making, for endless invention, a surface for design and color and development of good control practice for small fingers.

A good subject to begin with is an OWL. It would be well to have a look at an owl—or at a picture of one—beforehand, so that the essential features can be observed and reproduced on the model. The only materials needed are: a whole or half brick (it doesn't matter how old the brick is or of what type or color, so long as one of its short ends is straight and firm); several newspapers well soaked; a carton of cold-water paste; powder or poster paints and some clear varnish.

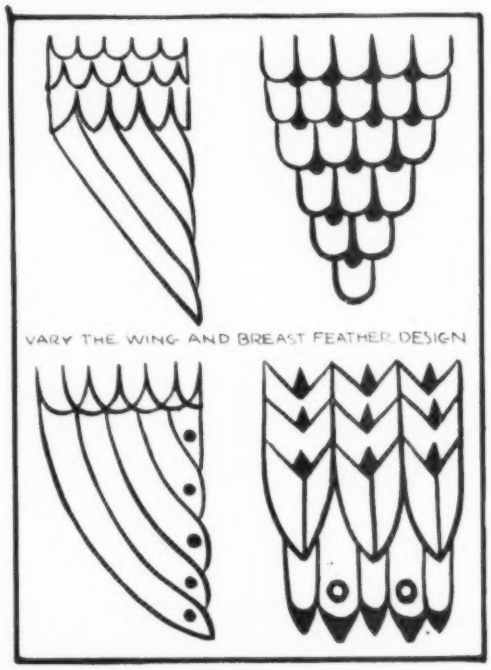
**Process:** Have ready plenty of soaked newspaper and cold-water paste ready-mixed in a bowl. Break some of the newsprint up in your hands and mix it with some of the paste until you have a handful of pliable "mush." Partly squeeze this out and press it firmly onto the top, front part of the brick. If you are using a half brick be sure to keep the broken half to the top. If your brick has a hollow or depression on one side, make that the back.

Keep on building up the chest of the owl in this way until it is fat enough, and then smooth it off with many pieces of paper about 3 by 3 inches, each piece slightly overlapping the next so that no unsightly ridges show. The paper should always be TORN for this and never CUT, as a cut edge is much more difficult to hide than a torn one. (Fig. 1.)

Make the legs and feet in the same way, modeling them in pliable, soaked, pasty paper. Build them up quite high and smooth them off in the same manner as above, making the feet stick out in front a little but being careful to keep them level with the bottom of the brick, otherwise the base will be unstable and will rock instead of being firm. As soon as the chest and legs are finished, build up the wings on either side. (Fig. 2.)

Now that the body, legs, feet, and wings are finished, we must turn to the head. This is made by first of all getting a handful of the "mush" of soaked paper and paste and making it into a ball as big as will go into your two hands put together. Hold the ball with your thumbs to the front about an inch apart on the top half of it, and then press them in to make the eye sockets. Immediately this is done, place the whole thing firmly onto the shoulders of the brick.

(Continued on page 10-a)



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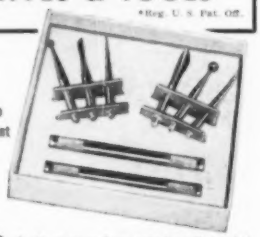

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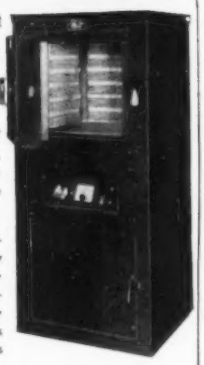

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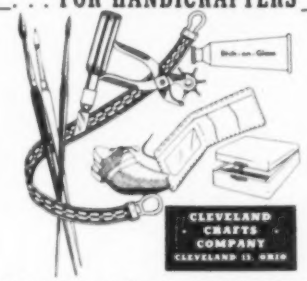


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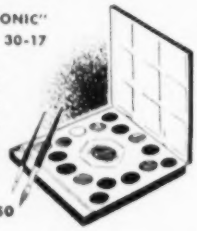

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*(Continued from page 4-a)*

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**The Denver Fire Clay Company** has made available to SCHOOL ARTS' readers its new Catalog Number 50. This 64-page "encyclopedia" of Ceramic Equipment and Supplies lists and illustrates the complete line of kilns, clays, and accessories of all kinds, manufactured and sold by this company. All measurements and specifications are carefully shown together with the prices for each item. In addition to the kilns and accessories, you will find listed and illustrated, its line of glazes, brushes, pencils, tools for modeling and decorating, wheels, etc. And the last two pages give a complete ceramic vocabulary which you will find interesting and instructive. It also lists some important and worth-while books in the ceramic field that it recommends to ceramic enthusiasts. This year its line of molds has been expanded to include a line of professionally-made items from Holland and, in addition, it offers a new line of Liquid Ceramic Colors. Write to the Denver Fire Clay Company in Denver, Colorado for your free copy of its Catalog Number 50. You will find it invaluable as a reference for ordering your ceramic equipment and supplies.

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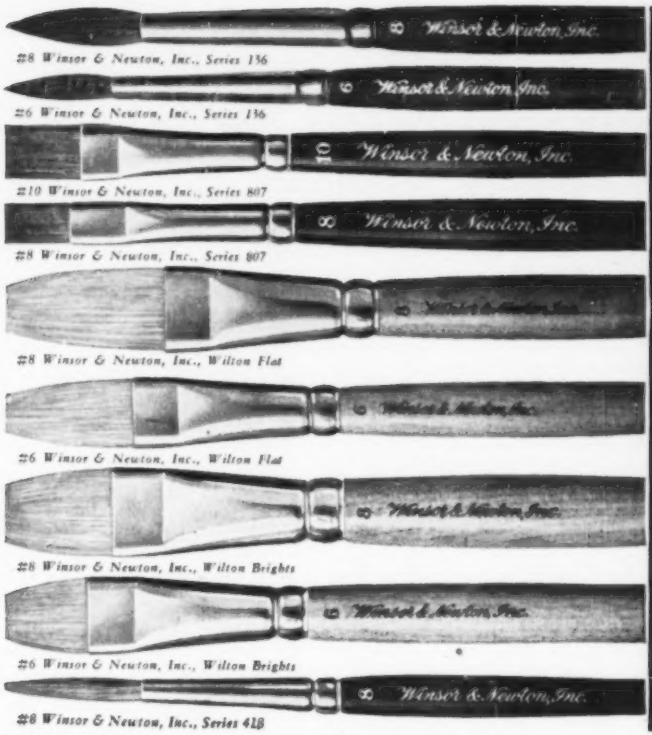


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## It Was News To Me

(Continued from page 105)

Here are just a few of the objects possible of achievement in this medium and some suggestions for making them. Colorful, creative flower forms can be made by placing one layer of petals over another and fastening them together with wire or bits of yarn of different colors. In this case, patterns can be prepared beforehand or the different parts of the flower may, if desired, be cut out freehand. In this case, too, it is easier to paint the different parts of the flower before fastening them together. Bud-like flowers can be made by curling longer pieces of news-and-paste around stems of wire or paper and fastening them together with masking tape, florist's tape, or strips of newspaper and paste. Lapel ornaments, table decorations, and decorative candleholders are among the possible applications here.

Dishes and trays can easily be modeled from the newspaper and paste medium. In the making of such objects, there are opportunities for both the creative student and the craftsman for the dishes or trays can be modeled freehand or they can be fashioned over a simple mold such as a jar or dish or tray.

Animals, too, can be modeled easily. If the animal is to be modeled in low relief, as for a lapel decoration, for example, the outline of the animal is cut out around a previously designed pattern, or freehand, if desired. The slight modeling which the object is to receive can be done with the fingers or with carefully controlled tools. A pin-back or clip can be attached to the back of the animal by a glue such as airplane "dope," or a safety pin can be attached by means of a piece of adhesive tape or by means of a piece of sturdy material, such as muslin or felt, and glue or airplane "dope." Animals can also be modeled "in the round," so to speak. If the animal is to be a static one and symmetric, the newspaper-and-paste can be folded and both sides of the animal can be cut at one time. A pattern can be cut from construction paper, if desired, and the pattern placed over the fold of the news-and-paste. The news-and-paste figure can be rounded into form easily and, to insure its form until it is dry, a strip of newspaper can be pasted across the underside of the animal.

## Doorstops and Book Ends

(Continued from page 108)

Squeeze everything into shape and then start to join the head onto the rest of the owl in the following manner: with strips of soaked newsprint torn from a whole sheet and dipped into the paste, fix the head on as in Fig. 3, pressing each piece of paper into position firmly before passing on to the next. Do this all around the neck to a depth of 5 or 6 pieces of paper at least. Remember that the owl when dry should be able to be picked up by its head in perfect safety. Cover the head with small, overlapping pieces as on the chest.

To put the eyes in the sockets, make two little balls about the size of marbles, just as you made the head. Make them as round as possible then place them carefully in the middle of the sockets and fix them in place with several small pieces of torn paper going from the socket onto the eyeball in exactly the same way that the head was fixed on the shoulders. Keep it all as smooth as possible.

The beak is built up with small pieces of soaked paper and paste and smoothed off with single pieces of paper.

Ears can be added in the same way but it must be remembered that they must be very firmly fixed on and should be able to bear the whole weight of the model. It is not difficult to do this but unless they are firm it is useless to have them at all.

The back of the brick can be left as it is unless it is particularly desired to disguise it, in which case it can be covered with pasted paper, and eventually painted and varnished with the rest.

Let the model dry thoroughly. This may be a matter of days, according to the temperature.

Paint with powder or poster paints, putting a coat of one color over the whole owl first and then adding the patterns where required. Cover the whole with one application of clear varnish and leave to dry for three or four days.

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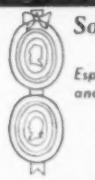

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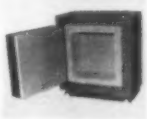

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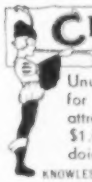

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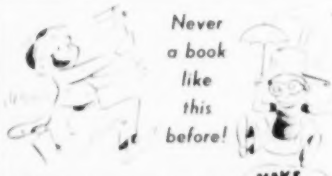

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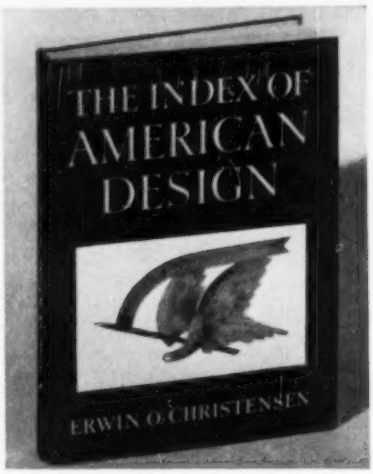


**The Index of American Design** by Erwin O. Christensen, the MacMillan Company, New York City. 230 pages. Size, 9 by 12 inches. Price, $15.00.

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| American Art Clay Co. | 5-a |
| Art Crayon Co. | Cover 3 |
| American Crayon Co. | Cover 4 |
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| Crown Leather Co. | Cover 3 |
| CVH Laboratories Co. | 10-a |
| The Denver Fire Clay Co. | 2-a |
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| New England School of Art | Cover 3 |
| The O-P Craft Co., Inc. | 7-a |
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| Philadelphia Museum School of Art | Cover 3 |
| The Plastercraft Co. | 11-a |
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| Thayer & Chandler | 10-a |
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